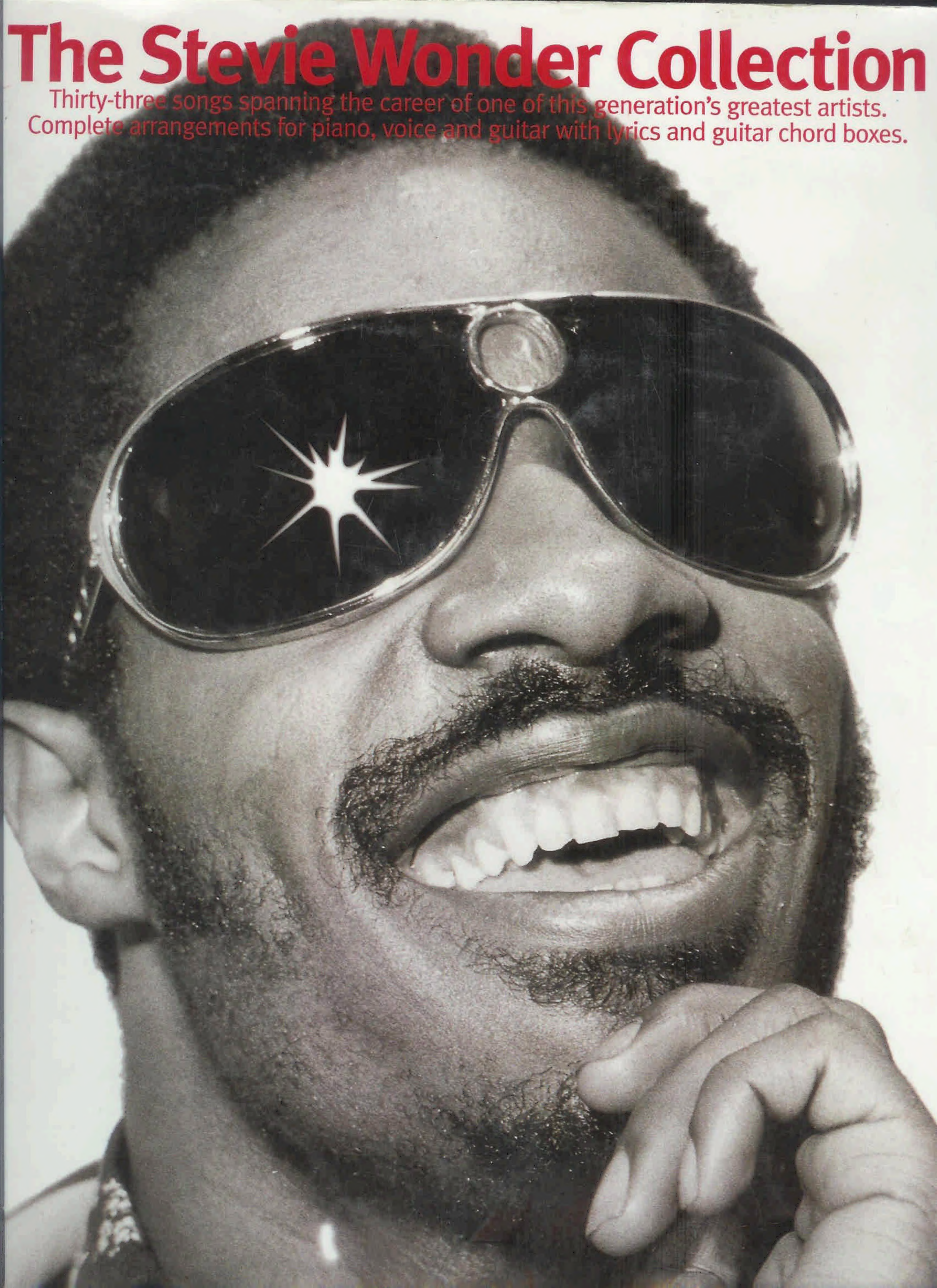


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The Stevie Wonder Collection

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YOU ARE THE SUNSHINE OF MY LIFE.

WORDS & MUSIC: STEVIE WONDER.

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Moderately

The musical score is written for piano and voice. It features a 4/4 time signature and a moderate tempo. The score includes guitar chord diagrams and bass line suggestions for various chords.

Chord Diagrams and Bass Lines:

- C** (C Bass)
- F6**
- Em7**
- G** (Bb Bass)
- Dm7** (A Bass)
- Dm7**
- G7**
- C**
- Dm7**
- G7**
- C**
- F6**
- Em6**
- G** (Bb Bass)
- Dm7**
- Dm** (G Bass)
- C**
- Dm7**
- Dbm7** (G Bass)

Vocal Lines:



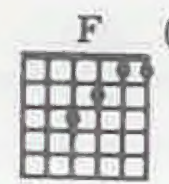
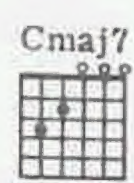
You are the sun - shine of — my life,

that's why I'll al - ways be a - round.


You are the ap - ple of — my eye —



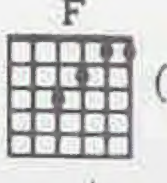

— (last time fade) For-ev - er you'll

— stay in my heart.


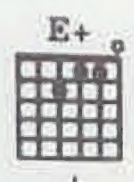
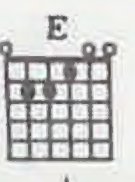








I feel like this is the be - gin - ning, —






Tho' I've loved you — for a mil - lion years; —

And if I thought — our love — was —

— end - ing, — I'd find — my-self — drown-



ing in my — own tears. Whoa — Whoa. —

D.C. to fade

- * 2. You must have known that I was lonely,
 Because you came to my rescue.
 And I know that this must be heaven;
 How could so much love be inside of you? Whoa.

FOR ONCE IN MY LIFE.

WORDS: RONALD MILLER.
MUSIC: ORLANDO MURDEN.

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Slowly

The piano introduction is written in C minor, 4/4 time. It begins with a mezzo-forte (mf) dynamic. The melody is played in the right hand, featuring a series of eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. The piece concludes with a final chord in the right hand.

Verse - *Freely with expression*

The first system of the verse includes guitar chords: Bb, Bdim, Cm7, A, Bb, and D7. The melody is in the right hand, and the piano accompaniment is in the left hand, marked mezzo-piano (mp) and legato.

Good - bye, old friend, This is the end of the {man} {girl} I used to be, 'Cause there's

The second system of the verse includes guitar chords: Gm, Gmaj7, Gm7, C7, Cm7, and F7. The melody continues in the right hand, and the piano accompaniment is in the left hand, marked mezzo-piano (mp) and legato.

been a strange and wel- come change in me.

Chorus - *Slowly, with feeling*

The first system of the chorus includes guitar chords: Bb, Bb+, Bb6, Bdim, Cm, and Ab. The melody is in the right hand, and the piano accompaniment is in the left hand, marked mezzo-piano (mp) and legato.

For Once In My Life I have some-one who needs me, some- one I've need - ed so

long, For once, un-a-fraid I can go where life leads me and some-how I know I'll be

strong. For once I can touch what my heart used to dream of long be - fore I

knew Some - one warm like you would make my dream come

true. For Once In My Life I won't let sor-row hurt me, not like it's hurt me be-

fore, For once I have some - thing I know won't de- sert me,

F7 G7 Cm Ab F7 F7+ Bb F7

Bb Bb6 D+ Eb

Cm Fm7 F7 Bbmaj7 Dm Gm Gm7 C7

Cm7 F7 Bb Bb+ Bb6 Bdim Cm Ab

F7 G7 Cm Ab F7 F7+

Bb **F7** **Bb** **Bb6**

I'm not a - lone an - y - more. For once I can say this is

D+ **Eb** (add F) **Eb** **C9**

mine, you can't take it, Long as I know I have love, I can make it, For

Bb **Bb+** **Eb** **Cm7** **F7** **Bb** **C9** **F7**

Once In My Life I have some - one who needs me. For

f *mp*

Bb **Bb+** **Cm7** **F7** **F#dim** **Gm** **C9**

once I can feel that some - bod - y's heard my plea, For

Bb **Bb+** **Eb** **Cm7** **F7** **Bb** **Gb** **Bb6**

Once In My Life I have some - one who needs me.

rit. poco a poco *p*

A PLACE IN THE SUN.

WORDS: RONALD MILLER.
MUSIC: BRYAN WELLS.

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Moderately Slow

Piano introduction in C major, 4/4 time. The melody is in the right hand, starting with a half note C4, followed by a quarter note D4, a half note E4, and a quarter note F4. The bass line is in the left hand, starting with a half note C3, followed by a quarter note D3, a half note E3, and a quarter note F3. The tempo is 'Moderately Slow' and the dynamic is 'mf'.



Like a long old lone - ly stream I keep
old dust - y road I get

Piano accompaniment for the first vocal line. The right hand plays a series of chords: Dm7, G7, Dm7, G7. The left hand plays a simple bass line.



run - nin' towards a dream mov - in' on, mov - in'
wea - ry from the load. Mov - in' on, mov - in'

Piano accompaniment for the second vocal line. The right hand plays a series of chords: C, Am7, Dm7, G7. The left hand plays a simple bass line.









on _____ like a branch on a tree I keep
 on _____ like this tired trou - bled earth I've been

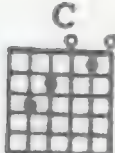








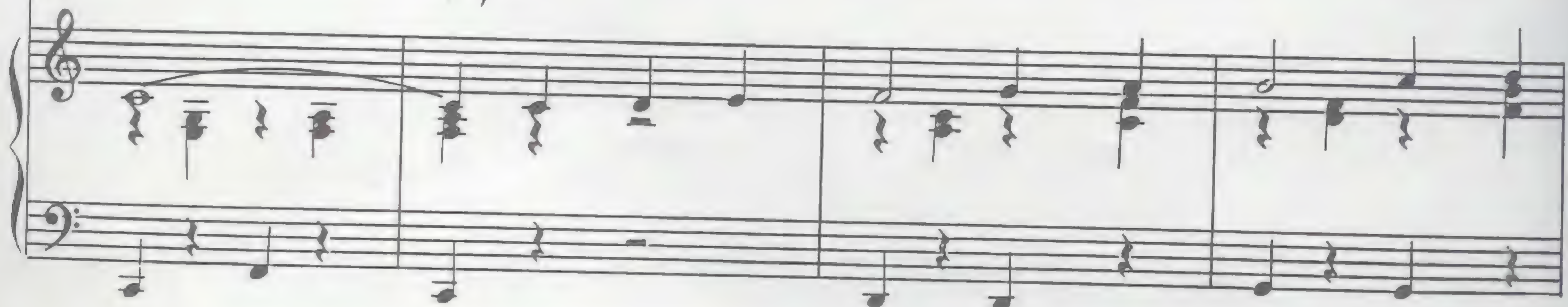



reach - in' to be free mov - in' on, _____ mov - in'
 roll - in' since my birth mov - in' on, _____ mov - in'



on. _____ } 'Cause there's a place in the sun where there's
 on. _____



hope for ev - 'ry - one where my poor rest - less heart's got - ta

run. There's a place in the sun and be -

fore my life is done got to find me a place in the

1. sun. Like an sun

2. (G Bass)

Chord diagrams shown above the vocal line:

- System 1: C, E7, Am, Am7, Dm, G7
- System 2: C, Cmaj7, C6, C, Dm7, G7
- System 3: C, E7, Am, Am7, Dm, G7
- System 4: 1. C, F, C; 2. C, F (G Bass), C

DON'T YOU WORRY 'BOUT A THING.

WORDS & MUSIC: STEVIE WONDER.

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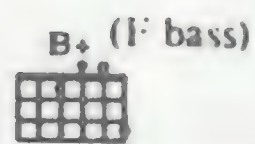
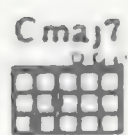
16

Moderate Latin Rhythm

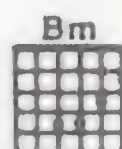
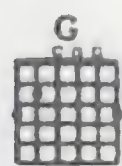
Ev -

- 'ry-bod - y's got ____ a thing, - but some don't - know - how to han -
- your style - of life's ____ a drag, - and that you must go ____ oth - er pla -
- 'ry-bod - y needs ____ a change, - a chance to ____ check - out the new.

- dle it. ____ - Al - ways reach - in' out ____ in vain, ____ ac -
- ces. ____ But just ____ don't ____ you feel ____ too bad, ____ when
- But you're the on - ly one ____ to see, ____ the

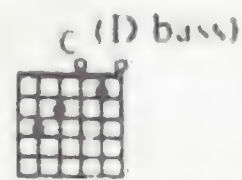
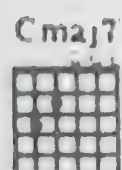


cept - ing the things — not worth hav — — — ing. — But Don't You Wor-ry 'Bout A
 you get — fooled — by — smil — — — ing face - s. — But Don't You Wor-ry 'Bout A
 chan-ges you take — your-self through. — — — — — Don't You Wor-ry 'Bout A

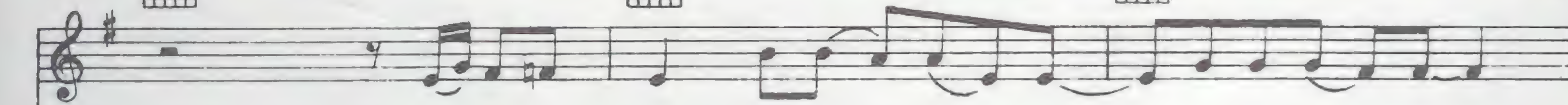


Thing.
 Thing.
 Thing.

Don't You Wor - ry 'Bout A Thing, — Ma - ma. —
 Don't You Wor - ry 'Bout A Thing, — Ma - ma. —
 Don't You Wor - ry 'Bout A Thing, Pret-ty Ma - ma. —

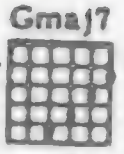
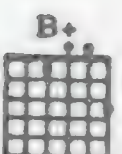

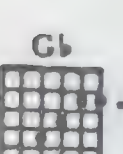


To Coda



'Cause I'll be stand - in' on — the — side —
 on — the — side — When you check — it —
 in — the — wings —

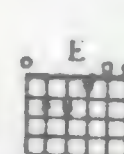




1   2  

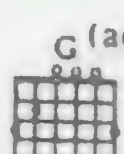

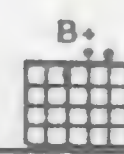
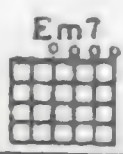
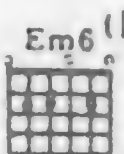
out. They say— out.

When you get

off — your trip.

— Don't You Wor - ry 'Bout A Thing.





Don't You Wor - ry 'Bout A Thing.





Ba—






— bum — ba, — bum ba — bum, ba — bum.

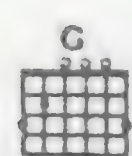
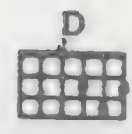
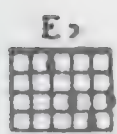




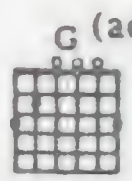
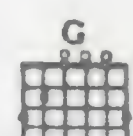
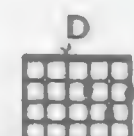
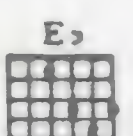
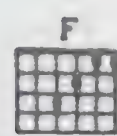



Bum bum, bum bum, — bum bum. — Ba —

B₇ (F bass)



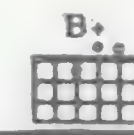
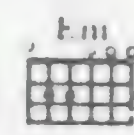
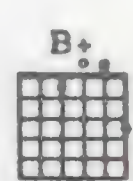
When you get off



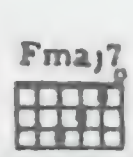
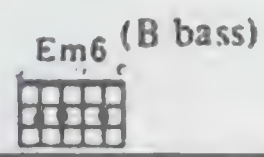
3rd Verse-
D.S. al Coda

your trip. Ev'-

Coda



out. Don't You Wor-ry 'Bout A Thing.



Ad lib and fade

Don't You Wor-ry 'Bout A

LIVING FOR THE CITY.

WORDS & MUSIC: STEVIE WONDER.

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Handwritten: 1b

Moderate

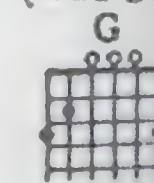
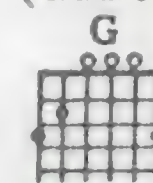
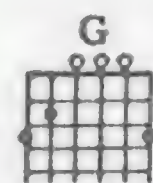
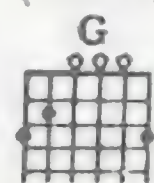
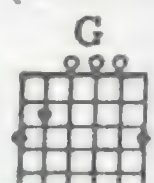
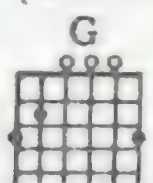
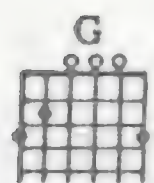


(add 9) (add Bb)

(add 9)

(add 9)

(add Bb)



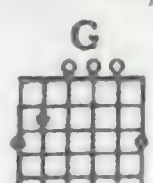
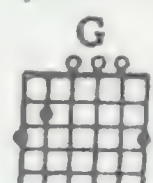
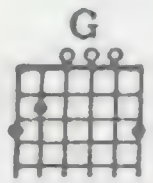
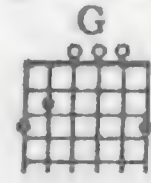
1. A boy is born _____ in Hard-time, Mis-sis-sip-pi, sur-round-ed by _____ four

(add 9)

(add 9)

(add Bb)

(add 9)

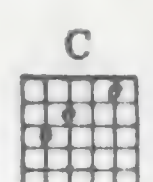
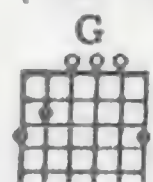
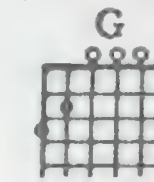
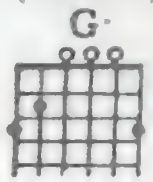
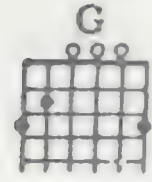


walls that ain't so pret-ty. _____ His par-ents give _____ him love _____ and af-fec-tion _____

(add 9)

(add Bb)

(add 9)



to keep him strong, _____ mov-in' in the right _____ di-rec-tion. Liv-ing just e-nough, _____ just _____

D D7 G (add 9) G (add Bb) (add 9) G Interlude G

e - nough — for the ci - ty. Yeah, — Da ba da

G7 (F Bass) (E Bass) C7 Eb Db

da da da da da da da da da da da

Db7 (B Bass) Bb Ab 4th fret G To Coda D.S. to Coda

da da da da da da da.

G (add 9) G (add Bb) G (add 9) G Repeat and Fade

Coda — Liv - ing just e - nough — for the ci - ty.

2. His father works some days for fourteen hours,
And you can bet he barely makes a dollar.
His mother goes to scrub the floors for many,
And you'd best believe she hardly gets a penny.
Living just enough, just enough for the city.
3. His sister's black, but she is sho'nuff pretty.
Her skirt is short, but Lord her legs are sturdy.
To walk to school, she's got to get up early.
Her clothes are old, but never are they dirty.
Living just enough, just enough for the city.
4. Her brother's smart, he's got more sense than many.
His patience's long, but soon he won't have any.
To find a job is like a haystack needle, 'cause
Where he lives, they don't use colored people.
Living just enough, just enough for the city.

SIR DUKE.

WORDS & MUSIC: STEVIE WONDER.

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Moderate

B

G#m

The first system of musical notation for 'Sir Duke' is in 4/4 time, marked 'Moderate'. It begins with a treble and bass clef, a key signature of three sharps (F#, C#, G#), and a dynamic marking of 'f'. The melody is in the treble clef, and the bass line is in the bass clef. Above the staff, there are two guitar chord diagrams: a B major chord and a G#m minor chord. The system concludes with a repeat sign.

G

F#

The second system of musical notation continues the piece. It features a treble and bass clef, a key signature of three sharps, and a dynamic marking of 'f'. Above the staff, there are two guitar chord diagrams: a G major chord and an F# major chord. The system concludes with a repeat sign and the instruction '(2nd time only)'.

B

G#m

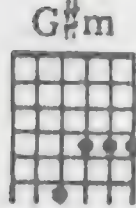
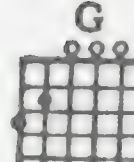


The third system of musical notation includes the vocal melody. The lyrics are: 'Mus - ic is a world with - in it - self with a Mus - ic knows it is and al - ways will be one of'. The system concludes with a repeat sign.

G

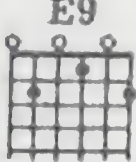
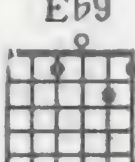
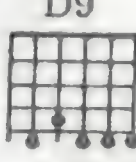
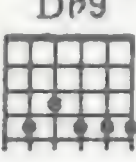
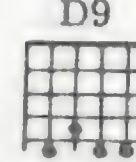
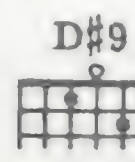

F#

B

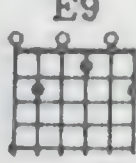



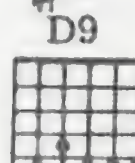



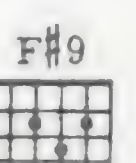
The fourth system of musical notation includes the vocal melody. The lyrics are: 'lan-guage we all un - der - stand, the things that life just won't quit. with an e - qual op - por - But here are some of mus-ic's'. The system concludes with a repeat sign.

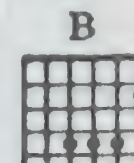
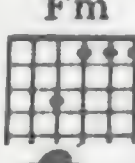
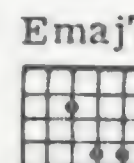
tu - ni - ty — for all to sing — dance and clap their hands — but just be -
 pi - o - neers, — that time will not al - low us to for - get — for there's

cause a re - cord has a groove — don't make it in the groove but you can
 Ba - sie, Mil - ler, Satch - mo, and the king of all, Sir Duke, and with a

tell right a - way at let - ter A — when the peo - ple start to move. }
 voice like El - la's ring - in' out — there's no way the band can lose. }

(They) can feel it all — o - ver. — (They) can feel it all —
 (You)

o - ver, — peo - ple. (They You) can feel it all — o - ver. —

C#m7 F#11 B Fm

(They You) can feel it all — o - ver, — peo - ple, go! N. C.

Ema7 C#m7 F#11

2nd time - D. S.
3rd time - Fine

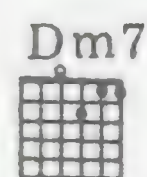
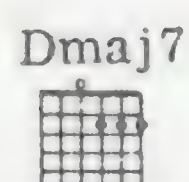
SUPERWOMAN.

WORDS & MUSIC: STEVIE WONDER.

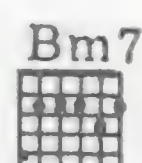
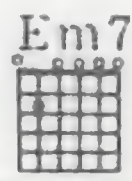
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Moderately

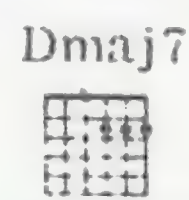
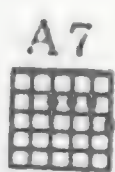
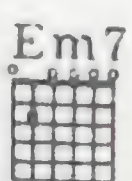
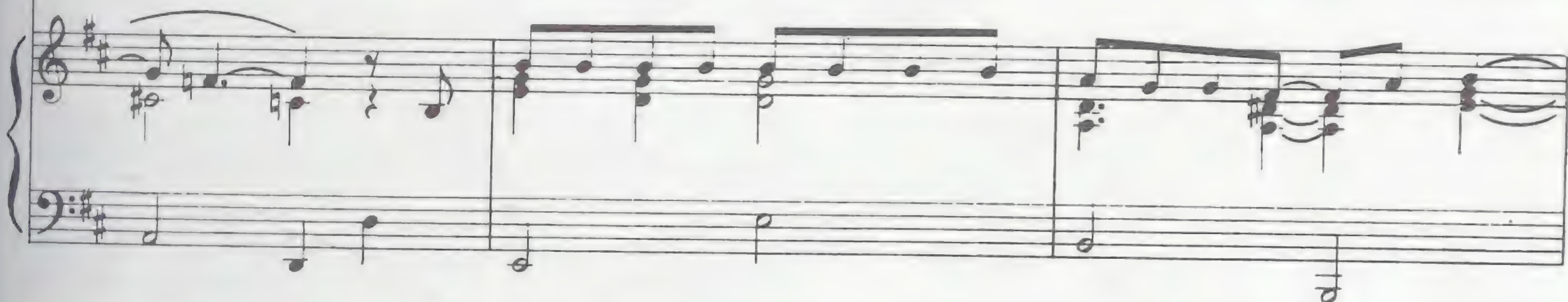
Dmaj7



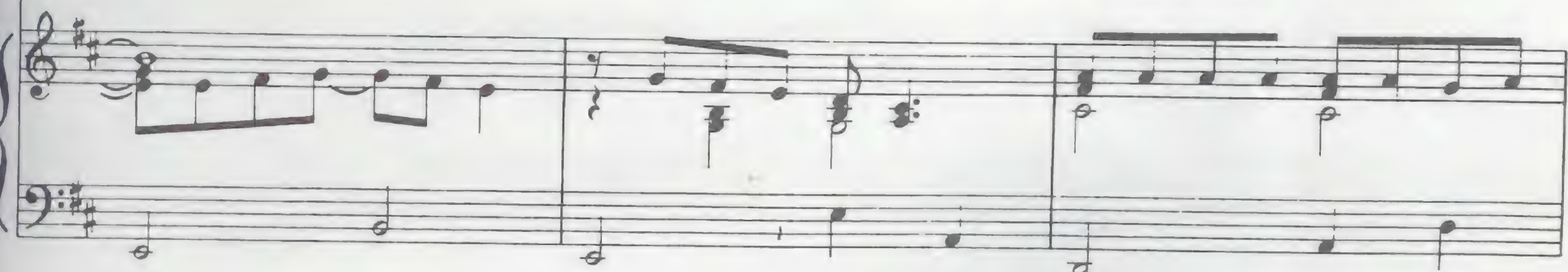
1. Ma - ry wants to be a Su - per - Wom - an, — but is that real - ly in her head? —
2. Ma - ry wants to be a Su - per - Wom - an, — and try to boss the bull a - round, —



But I just want to live each day to love her for what she is. —
But does she real - ly think she'll get by with a dream? —



Ma - ry wants to be an - oth - er
My wom - an wants to be a Su - per -



G Dmaj7 Dm7 G Dm7

mov - ie star, — But is that real - ly in her mind? — And
Wom - an, — And I just had to say good - bye, — Be -

Em7 E7-9 Em

all the things she wants to be, she needs_ to leave_ be - hind. — }
cause I can't spend all — my hours_ start - ing to cry. }

Em7 (A bass) Dmaj7 Gmaj7 Em7 (A bass)

But, ver - y well, — 1. 2. I be - lieve — I know you ver - y well, —
3. du du dum — du du dum ver - y well, —

Dmaj7 Gmaj7 Em7 (A bass) F

— Wish that you — knew me too — ver - y well, — And I think —
— Wish you knew — me too — ver - y well, — And I wish —

E♭maj7 Am7 B♭maj7 Cmaj7

I can deal with ev - 'ry - thing — go - ing thru — your head. —
 I could think of ev - 'ry - thing — go - ing thru — your head. —

Dmaj7 Gmaj7 Em7 (A bass)

1. Ver - y well, — and I think — I can face — ver - y
 2. Ver - y well, — think that I — know you too — ver - y

Dmaj7 Gmaj7 Em7 Fmaj7

well, well, Wish that you — knew me too — ver - y well, — And I think —
 Wish you knew me like I know you ver - y well, — But I think —

B♭maj7 Am7 B♭maj7 Cmaj7 1. Dmaj7 2. D.S. and fade quickly Dmaj7 Em7 (A bass)

— I can cope with ev - 'ry - thing — go - ing thru — your head. — 3. Ver - y well, —
 — I can deal with ev - 'ry - thing — go - ing thru — your head. —

D.S. and fade quickly

I BELIEVE (WHEN I FALL IN LOVE IT WILL BE FOREVER).

WORDS & MUSIC: STEVIE WONDER AND YVONNE WRIGHT.

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Slowly

Shat - tered dreams, - worth - less years, - here am
- out de - spair - we will share, - and the

I, en - cased in - side a hol - low shell. - Life be - gan, -
joys of car - ing will not be re - placed. - What has been - must

then was done, - now I stare in - to a cold and emp - ty well. - The
ne - ver end, - and - with the strength we have, won't be e - rased. - When the

C (E bass)

F

man - y sounds that meet our ears, the sights our eyes_ be - hold_ will_
 truths of love are plant - ed firm they won't be hard_ to find,_ and the

C (E bass)

F

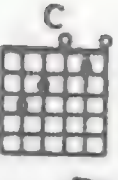

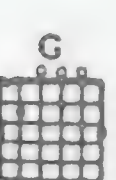

o - pen up our merg - ing hearts and feed our emp - ty souls. _____
 words of love I speak to you will ec - ho in_ my mind. _____

Chorus - double-time feeling




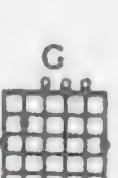
G

F

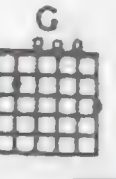
I Be-lieve_ when I fall in love_ with you_

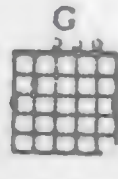
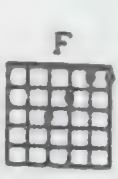

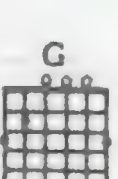
it will be for - ev - er. I Be-lieve_ when I fall in love_ this time_

it will be for - ev - er. With- it will be for - ev - er,



ev - er, ev - er, ev - er, ev - er.

I Be-lieve_ when I fall in love_ with you_ it will be for - ev - er.

Repeat and fade-ad lib

SUPERSTITION.

WORDS & MUSIC: STEVIE WONDER.

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Moderately

Repeat till ready



Ver-y su-per-sti - tious, —
tious, —

mf

writ - ings on the wall. —
noth - ing more to say. —

Ver - y su - per-sti-
Ver - y su - per-sti-

tious, —
tious, —

lad-ders 'bout — to fall. —
the dev-il's on — his way. —

Thir - teen month — old ba - by —
 Thir - teen month — old ba - by —

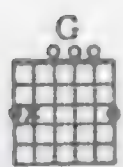
broke — the look-in' glass. —
 broke — the look-in' glass. —

Sev - en years — of bad —
 Sev - en years — of bad —

— luck, —
 — luck, —

the good things in your past. —
 the good things in your past. —

When you be - lieve — in things that you don't
 When you be - lieve — in things that you don't

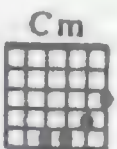


NC.

to Coda

un - der - stand — then you suf - fer. —
un - der - stand — then you suf - fer. —

Su - per - sti - tion ain't the way, —
Su - per - sti - tion ain't the way. —



hey, — hey, hey. —

Ooh, — ver - y su - per - sti - tious. —

Wash your face and hands. —

Rid me of — the prob - lem,

do all _____ that you can. Keep me in a day -

dream _____ keep me go-in' strong. —

You don't wan-na save _____ me, _____ sad _____ is my song. —

When you be-lieve _____ in things you don't.

G F#dim F

un - der - stand then you suf - fer;

G NC Cm

su - per - sti - tion — ain't the way — hey,

D.S. al Coda §

yeah. Ver - y su - per - sti -

Cm Cm

repeat and fade

⦿ Coda

ISN'T SHE LOVELY.

WORDS & MUSIC: STEVIE WONDER.

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Moderately fast (almost a shuffle - ♩ = ♩)

Handwritten musical score for "The Rose Tree" in 4/4 time. The score is written on two staves (treble and bass clef) with a key signature of three sharps (F#, C#, G#). The time signature is 4/4. The score is divided into three measures by vertical bar lines. Above the first measure is a guitar chord diagram for C#m7. Above the second measure is a guitar chord diagram for F#9. Above the third measure is a guitar chord diagram for B11. The first measure contains a treble staff with a whole note chord (F#, C#, G#) and a bass staff with a whole note chord (F#, C#, G#). The second measure contains a treble staff with a whole note chord (F#, C#, G#) and a bass staff with a whole note chord (F#, C#, G#). The third measure contains a treble staff with a whole note chord (F#, C#, G#) and a bass staff with a whole note chord (F#, C#, G#). Handwritten annotations include circles around the bass staff notes in the first and second measures, and a bracket over the bass staff notes in the second measure.

1. E

2. E

C[#]m7

F[#]9

Is - n't she love - ly,
pret - ty,
love - ly,

is - n't she
tru - ly the
life and love

B11 E C#m7 F#9

won - der - ful? Is - n't she pre - cious, less than one
 an - gels' best? Boy I'm so hap - py we have been
 are the same. Life is A - i - sha, the mean-ing

B11

E

AmaJ7

min - ute old?
 heav - en blessed.
 of her name.

I nev - er thought _____ through love we'd be ____
 I can't be - lieve _____ what God has done, ____
 Lon - die, it could _____ have not been done ____

G#7-9

G#7

C#m7

F#9

_____ mak - ing one as love - ly _____ as she. _____ But is - n't she
 _____ through us He's giv - en life _____ to one. _____ But is - n't she
 _____ with - out you who con - ceived _____ the one. _____ That's so ver - y

After third verse, Repeat
 Instrumental and Fade

B11

B11

E

love - ly,
 love - ly,
 love - ly,

made from love?

2. Is - n't she
 3. Is - n't she
 4. (Instrumental)

I WISH.

WORDS & MUSIC: STEVIE WONDER.

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Brightly (Not too fast)

mp

Look - ing back on when _____ I was a lit - tle nap - py - head - ed boy, —

mf

Ebm7 *Ab7* *Ebm7* *Ab7*

Ebm7

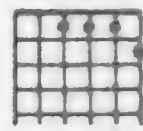
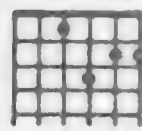
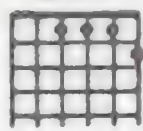
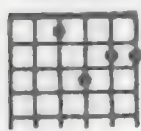
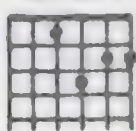
Ab7

Ebm7

Ab7

Ebm7

Ab7



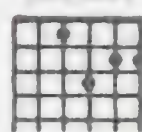
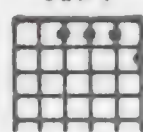
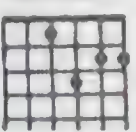
then my on - ly wor - ry

Ebm7

Ab7

Ebm7

Ab7



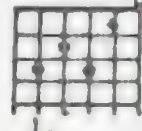
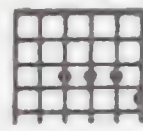
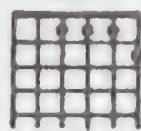
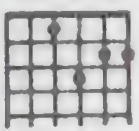
was for Christ - mas what would be my toy. —

Ebm7

Ab7

Bb7

C7



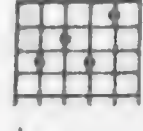
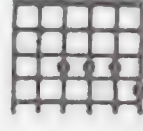
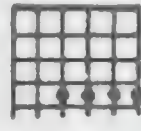
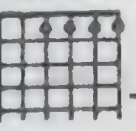
Ev - en though we some - times —

Fm7

Abm7

Bb7

C7



would not get a thing, —

we were hap - py with the —






joy the day — would bring. — Sneak - in' out — the back — door — to






hang out with those hood-lum friends of mine, — ooh; —





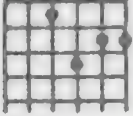

greet-ed at — the back — door — with, "Boy, I



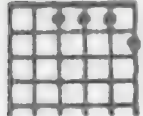



thought I told — you not — to go — out - side. " —

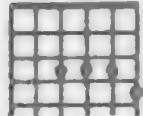
Ebm7



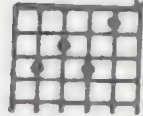
Ab7



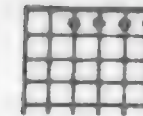
Bb7



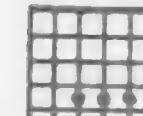
C7



Fm7

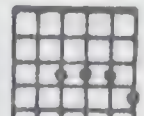


Abm7

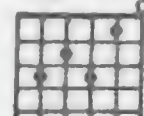


Tryin' your best to bring the — wa-ter to your eyes, —

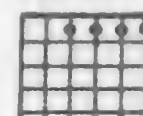
Bb7



C7



Fm7



Bb7+



think-in' it might stop her — from whoop-in' your be-hind. — I wish those

days could come back — once more. — Why did those

days ev — er have — to go? — I wish those

Ebm7 Ab7 Ebm7 Ab7

days could — come back — once more. — Why did those

Ebm7 Ab7 Ebm7 Ab7 To Coda

days ev - er have to go, 'cause I loved them so. —

Ebm7

— Do do — do do — do do do do do do do, —

Ebm7 D. S. al Coda

do do — do do — do do do do do. —

oda

Chords: Ebm7, Ab7, Ebm7, Ab7

Repeat ad lib and Fade

Brother says he's tellin'
 'Bout you playin' doctor with that girl
 Just don't tell I'll give you
 Anything you want in this whole wide world
 Mama gives you money for Sunday school
 You trade yours for candy after church is through

Smokin' cigarettes and writing something nasty on the wall (you nasty boy)
 Teacher sends you to the principal's office down the hall
 You grow up and learn that kinda thing ain't right
 But while you were doin' it - it sure felt outta sight

I wish those days could come back once more
 Why did those days ev--er have to go?
 I wish those days could come back once more
 Why did those days ev--er have to go?
 'Cause I loved them so.

YOU'VE GOT IT BAD GIRL.

WORDS & MUSIC: YVONNE WRIGHT.

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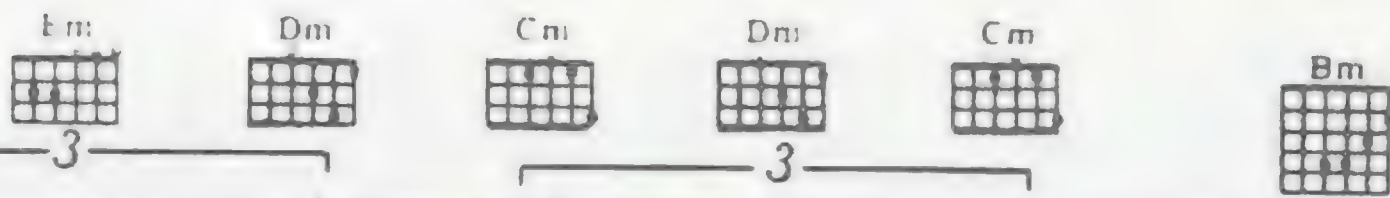
Chorus

Moderately

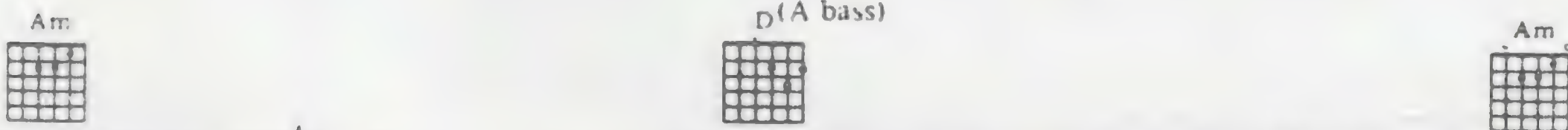


When you be - lieve in a feel - ing that's
Should you de - pend on an out - let through
fore you dis - co ver the feel - ing you've

mf



hold ing you back from my love, then You've Got It Bad, —
which an es cape can be found, then You've Got It Bad, —
tried ve ry hard to hide. then You've Got It Bad, —



— Girl. — You've Got It Bad, — Girl. —
— Girl. — You've Got It Bad, — Girl. —
— Girl. — You've Got It Bad, — Girl. —

D (A bass)
 Bm
 C#m
 Bm
 C#m
 Dm

When you in - sist on ex - clud-ing the
 If you don't see there's no way out. just
 But when you can find just a small space to

E.m. 3
 Dm 3
 C.m. 3
 Dm 3
 C.m. 3
 Bm
 Am
 last time-fade out

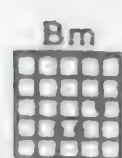
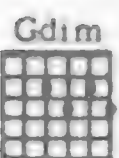
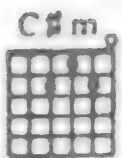
ten - der - ness that's in my kiss then You've Got It Bad, _____ Girl. _____
 no way of get - ting 'round me then You've Got It Bad, _____ Girl. _____
 let my love live in your mind then you'll have it good, _____ girl. _____

D (A bass)
 Am
 G#7

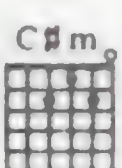
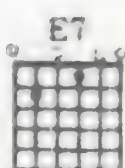
You've Got It Bad, _____ Girl. _____
 You've Got It Bad, _____ Girl. _____
 You'll have it good, _____ girl. _____

1. If you
 2. Yes, you

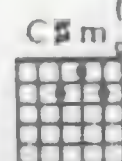
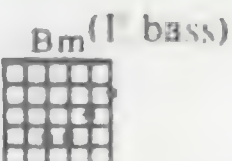
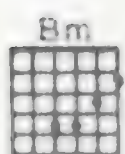
Verse



try to dis - play — an e - mo - tion that will con - tra - dict it - self, —
 know — the plans — I am mak - ing are in - tend - ed to cap - ture you, —
 re - ward in — de - tour - ing my — deep — sin - cer - i - ty. —



— you will find — your heart — just sit - ting like a sta -
 — so you prac - tice false — re - act - ions to de lay —
 — Es - pecially — since what — you're feel - ing is — per -



— tue on a — shelf. —
 — the things I — do. — The
 — feet - ly clear to — me. —



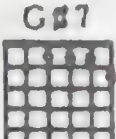





On a shelf. _____
 things I do. _____
 Clear to me. _____

On a shelf. _____
 Things I do. _____
 Clear to me. _____



1 2 Verse 3 D.S. and fade

3. There's no 3. Be -

ANOTHER STAR.

WORDS & MUSIC: STEVIE WONDER.

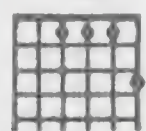
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(1 #1)

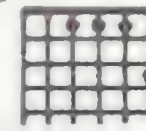
Calypso Feel

The musical score is written for piano and voice, featuring a Calypso Feel. The key signature is B-flat major (three flats) and the time signature is 4/4. The piano part consists of two systems of grand staves. The first system includes a treble and bass staff with triplets and a dynamic marking of *f*. The second system includes a treble and bass staff with triplets, a dynamic marking of *mp*, and a section marked (loco). The vocal part is written on a single staff with lyrics "La la la la la" and "la la la". The score includes several guitar chords: Fm9, Eb13, Dbmaj7, Cm7, Bbm7, and C7+. The piano part also includes a section marked "8va bassa" and a section marked "R. H.".

1. Fm9



2. Fm9

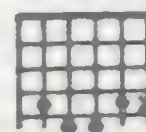


Musical notation for the first system, featuring piano accompaniment with triplets and a vocal line with a repeat sign.

Fm9



Eb13

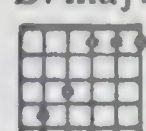


(Voice sounds an octave lower)

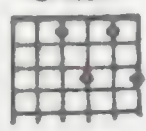
For — you, —
— you, —

there might be a — bright — er —
there might be an — oth — er —

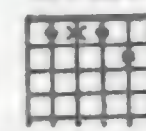
Dbmaj7



Cm7



Bbm7

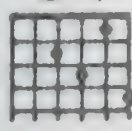


— star, —
— song, —

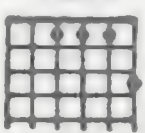
but but through my eyes —
all my heart —

the light of you —
can hear is your —

C7+



Fm9



1.

is all I see.
mel - o - dy.

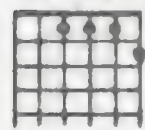
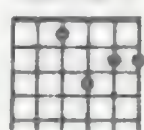
For —

Musical notation for the second system, continuing the piano accompaniment and vocal line.

2.

Ebm7

Ab7

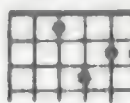


(Chorus) So long a - go, my heart, with - out de - mand -

Dbmaj7



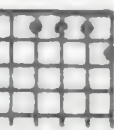
Ebm7



ing, —

in - formed me that no

Ab7



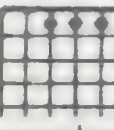
Dbmaj7



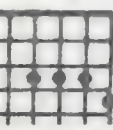
oth - er love — could — do. —

But lis -

Fm7



Bb7



ten did — I not, — though un - der - stand —

ing — fell in love with one — who would break —

— my heart in two. — For

Last time, D.S. with repeat and fade

Repeat twice

2. For you
 Love might be a toast of wine
 But with each sparkle know the best for you I pray

For you
 Love might be for you to find
 But will celebrate our love of yesterday

Chorus:

So long ago my heart without demanding
 Informed me that no other love could do
 But listen did I not though understanding
 I fell in love with one
 Who would break my heart in two

3. For you
 There might be another song
 But in my heart your melody will stay with me

GOLDEN LADY.

WORDS & MUSIC: STEVIE WONDER.

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Rhythmic Ballad-Moderately

mf

E♭maj9

Fm7

Look - ing in - your eyes, ———
Look - ing at - your hands, ———

mf

Gm7

Am

Am7(D bass)

E♭maj9

kind of hea - ven eyes. ———
hands can un - der - stand. ———

Clos - ing both my eyes, ———
Wait - ing for the chance, ———

Fm7

Gm7

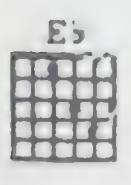
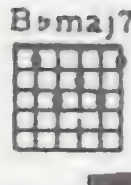
Am7

Am7(D bass)

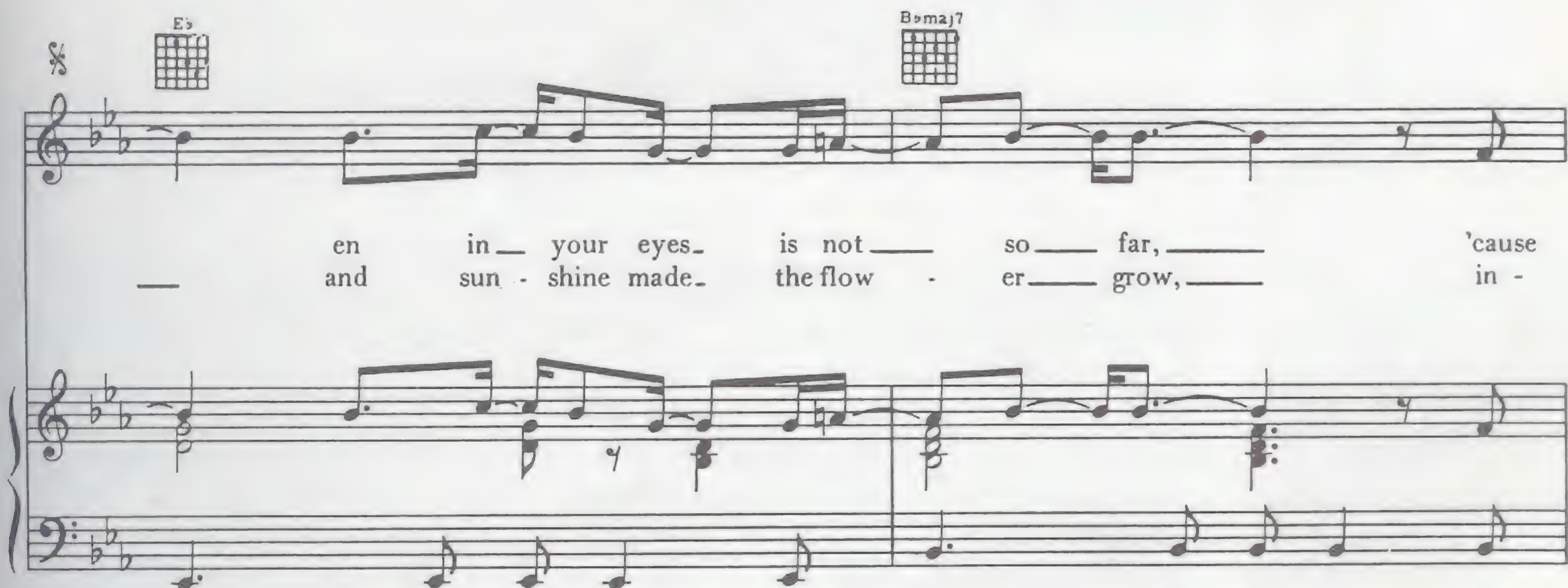
— — — — —
— — — — —

wait - ing for sur - prise. ———
just to hold your hand. ———

To see the heav -
A touch of rain.

en in your eyes is not so far, 'cause
 and sun - shine made the flow er grow, in -

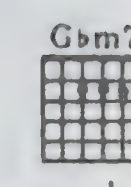
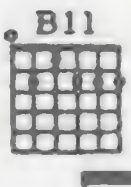
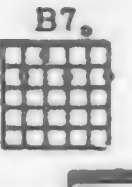




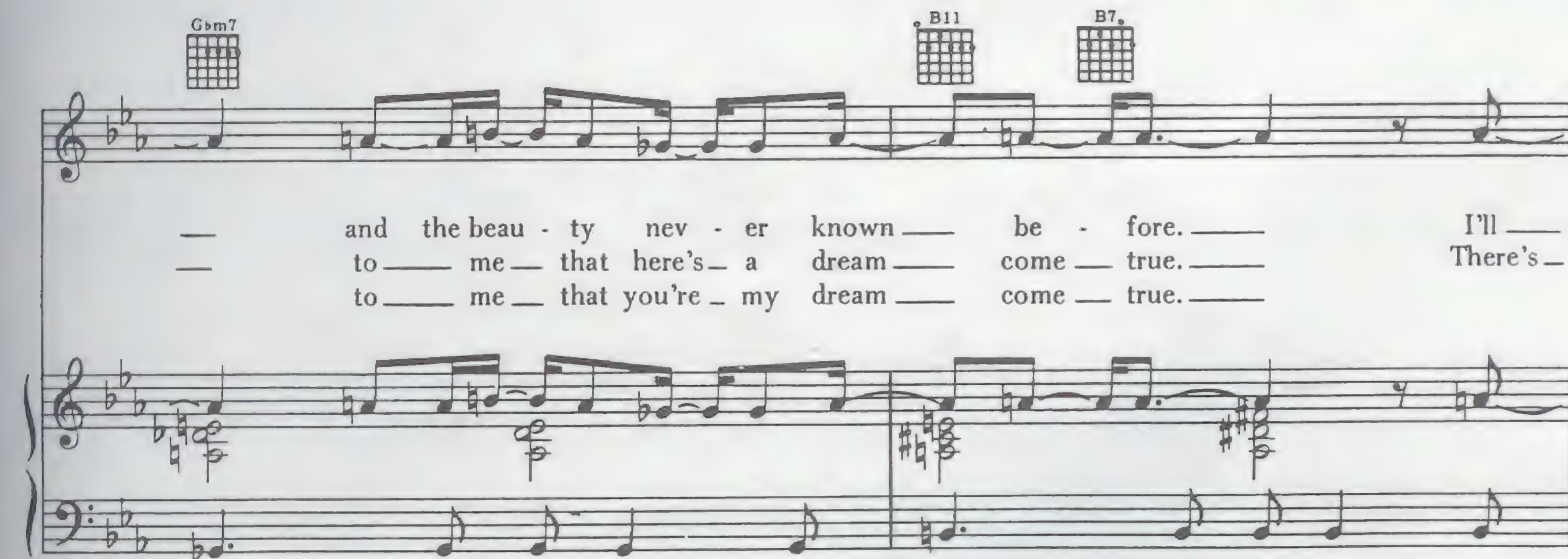


I'm not a - fraid to try and go it, to know the love.
 to a love - ly smile that's bloom - ing, and it's so clear



and the beau - ty nev - er known be - fore. I'll
 to me that here's a dream come true. There's
 to me that you're my dream come true.



Am (add 9) Am7 (D bass)

— Leave it up_ to you_ to show_ it. — And }
 — no way_ that I'll_ be los ing. — And }

Chorus Gm (+5) B₇ (1 # bass) B₇ (1 bass) Em7 (b5) A \flat maj7

Gold - en_ La - dy, Gold - en La - dy, I'd like to_ go there. —

Gm (+5) B₇ (1 # bass) B₇ (1 bass) Em7 (b5)

Gold - en_ La - dy, Gold - en La - dy, I'd

A \flat maj7 Gmaj7

like to_ go there. — Take me_ right a - way.

Fm (add 9)

Fm (B \flat bass)

To Coda

Fm (B \flat bass)

E \flat maj9

Fm (add 9)

Gm7

Am

Am7 (D bass)

2nd verse-
D.S. al Coda

A touch of rain_

Coda

A \flat m

(+5)
C \flat (G bass)

Gold - en_ La - dy, Gold-

C \flat (G \flat bass)

Fm7 (b5)

A \flat maj7

en La - dy, I'd like to_ go there.

Repeat and fade

MY CHERIE AMOUR.

WORDS & MUSIC: STEVIE WONDER, HENRY COSBY AND SYLVIA MOY.

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#6

Moderately


La la la la la la la




la la la la my Che - rie A-mour love - ly as a sum - mer day,

My Che - rie A-mour dis - tant as the Milk - y Way.



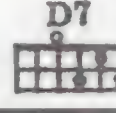
My Che - rie A - mour,




pret - ty lit - tle one that I a - dore, you're the on - ly girl my heart.




To Coda






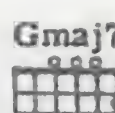

— beats for. — How I wish that you were mine. In a

2. 












La la la la — la la la la

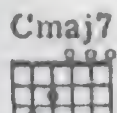
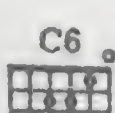




D.S. al Coda

la la — la la. May - be

Coda








la la





 repeat and fade

la la — la la la la la la la.

2. In a cafe or sometimes on a crowded street,
 I've been near you but you never noticed me.
 My Cherie Amour, won't you tell me how could you ignore,
 That behind that little smile I wore,
 How I wish that you were mine.
3. Maybe someday you'll see my face among the crowd,
 Maybe someday I'll share your little distant cloud.
 Oh, Cherie Amour, pretty little one that I adore,
 You're the only girl my heart beats for,
 How I wish that you were mine.

HE'S MISSTRA KNOW-IT-ALL.

WORDS & MUSIC: STEVIE WONDER.

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Moderately Fast

mf

He's a man — with a plan — Got a count —

er - feit - dol-lar in - his hand. - He's Miss - tra

Know It - All — Play-in' hard -

G G7 G6 Cm6 (G bass)

Talk-in' fast _ Mak-in' sure _ that he _ won't _ be _ the last _

G D C (G bass) G

He's Miss - tra Know - It - All _ Makes a deal _

G G7 G6 Cm6 (G bass)

With a smile _ Know-in' all _ the time _ that his lie's _ a mile _
He will play _ His on - ly con-cern _ is how much you'll pay _

G D C (G bass) G

He's Miss - tra Know - It - All, Must be seen, -
 He's Miss - tra Know - It - All If he shakes -

G G7 G6 Cm6 (G bass)

— There's no doubt.. He's the cool - est one_ with the big - gest mouth..
 — On a bet.. He's the kind ___ of dude_ that won't pay_ his debt..

G D C (G bass) G

He's Miss - tra Know - It - All.
 He's Miss - tra Know - It - All.

Am G (B bass) C D

If you tell him he's liv - in' fast _ He will say _ what do _ you know _
 When you say _ _ that he's liv - in' wrong _ He'll tell you he knows _ he's liv - in' right _ and


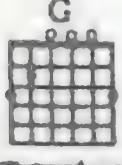
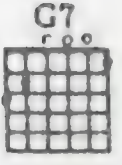
G (E bass) D (F# bass) G Am7

If you had _ my kind _ of cash _ you'd have _ more than _ one place _ to go _
 you'd be _ a strong-er man _ if you took _ Mis - ter _ Know-It - All's _ ad-vice _

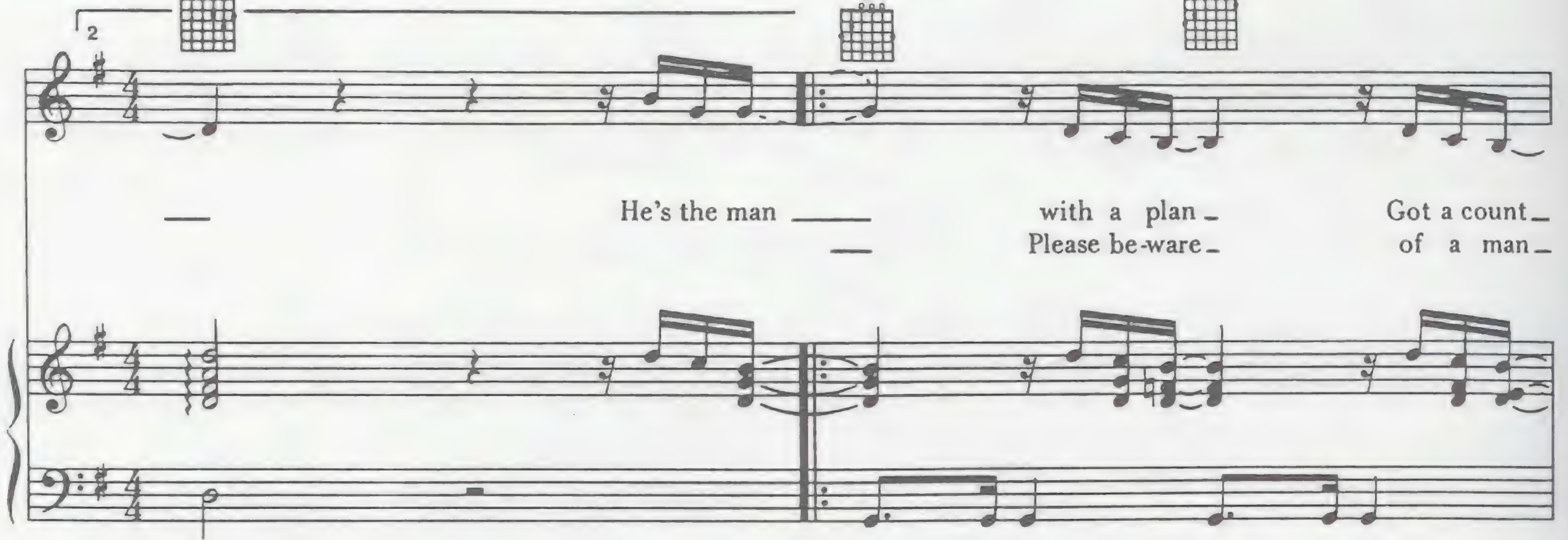
G A7 C (D bass) D

Oh Oou _ Oou Oou oou oou _ An-y place _
 Oh Oh Oou _ Oou Oou oou oou _

ad lib vocal

2   

He's the man — with a plan — Got a count —
Please be-ware — of a man —



er - feit_ dol-lar in_ his hand.. He's Miss - tra Know - It-All..
— that just_ don't_ give_ a care.. No He's Miss - tra Know - It-All..



1  2 

Take my word — — (Look out he's coming)



ad lib

G

G7

Dum bum bum ba bum bum Dum bum bum ba bum bum

G6

Cm6 (G bass)

G

D

bum bum bum_ bum_ bum_ say He's Miss - tra

(ad lib lyric)

(G bass)

G

G

G7

G6

Cm6 (G bass)

Know_ It_ All_ Repeat and fade

Group voices, repeat the last 4 bars as written while the solo voice ad libs the additional lyrics below

Can this line, take his hand. Take your hat off to the man who's got the plan.
 He's Misstra Know-It-All. Every boy take your hand to the man that's got the plan.
 He's Misstra Know-It-All. Give a hand to the man that you know he's got the plan.
 He's Misstra Know-It-All. Give a hand to the man don't you know darn well he's got the super plan.
 He's Misstra Know-It-All. Give a hand to the man you know damn well he's got the super plan.
 He's Misstra Know-It-All. If we had less of him don't you know we'd have a better land.
 He's Misstra Know-It-All. So give a hand to the man although you've given out as much as you can.
 He's Misstra Know-It-All. Check his sound out he'll tell it all hey you talk too much you worry me to death.
 He's Misstra Know-It-All.

YOU HAVEN'T DONE NOTHIN'.

WORDS & MUSIC: STEVIE WONDER.

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Moderately

We are amazed but not amused by
 much concerned but not involved with de-

all the things you say that you'll do. You're
 ci-sions that are made by you.

But we are 1.2. Sick and tired of hear - ing your song -
 Keep on mak - ing us hear your song -



 Tell - in' how you are gon - na change right from wrong.
 Tell - in' us how you are chang - ing right from wrong.









 'Cause if you real - ly want to hear our _____ views,

1. 

 you have - n't done — noth - in'.

 Eb m7

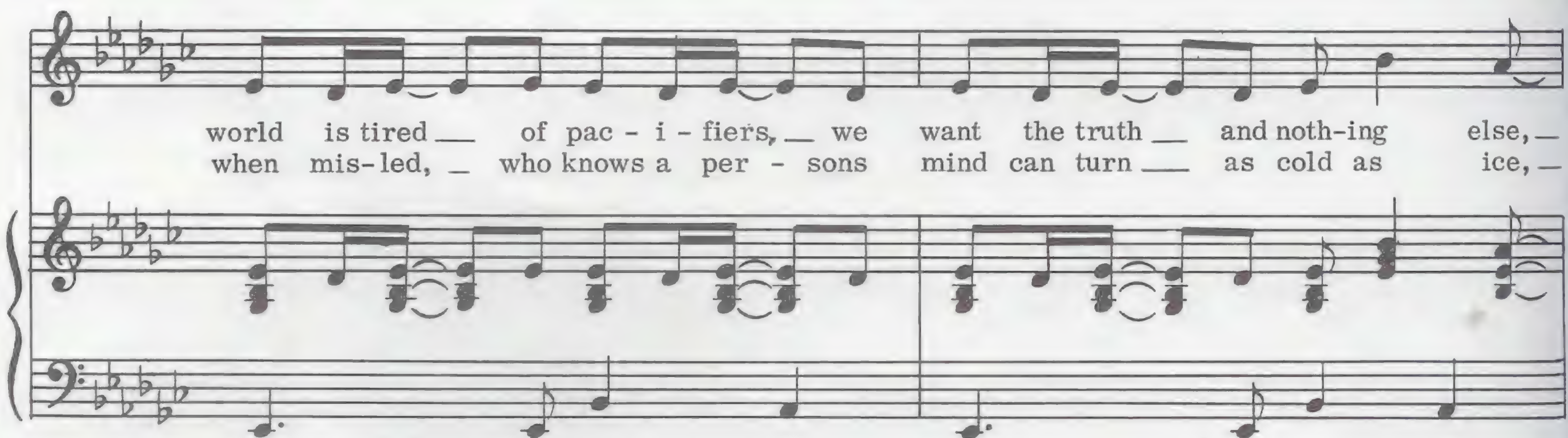



It's not too cool — to be ri - di - culed — but
would not care — to wake up to the — night -

you brought this up-on your-self, — The
mare that's be-com-in' real life, — But

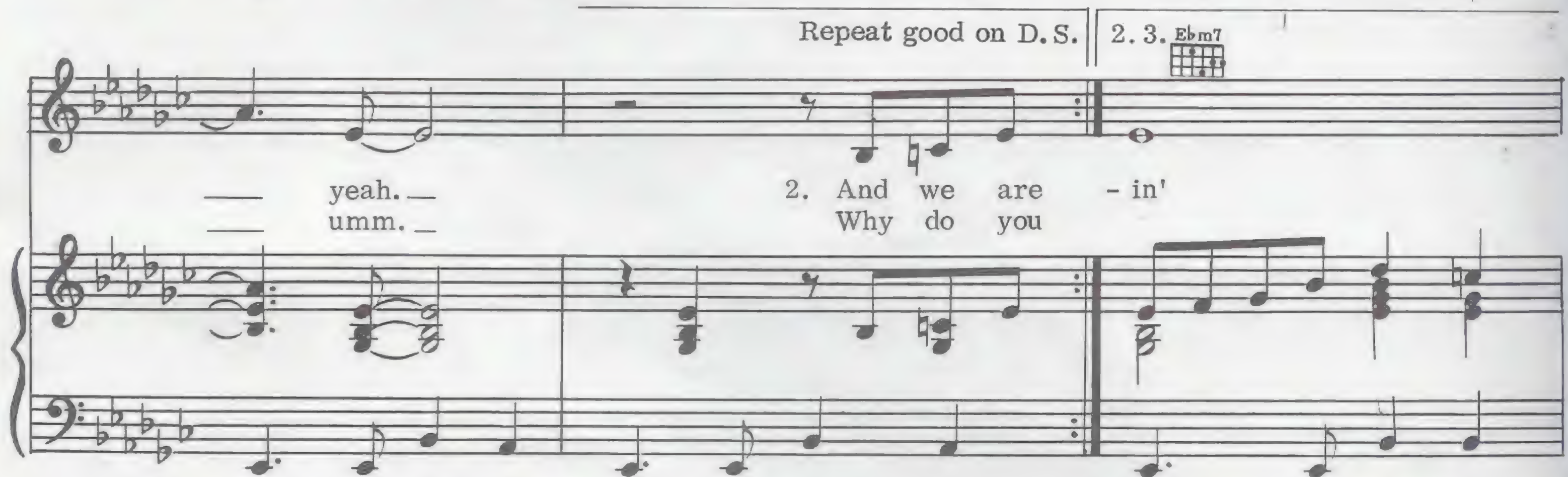


world is tired — of pac - i - fiers, — we want the truth — and noth-ing else, —
when mis-led, — who knows a per - sons mind can turn — as cold as ice, —



Repeat good on D.S. 2. 3.  Eb m7

— yeah. — 2. And we are - in'
— umm. — Why do you



Chorus:



Jack - son Five join a - long with me sing doo doo wop hey hey hey
 Jack - son Five sing a - long a - gain say doo doo wop naw naw naw

to Coda ⊕

doo doo wop wow wow wow doo doo wop bum bum bum
 doo doo wop co co co

D.S. al Coda ⊕

doo doo wop We

doo doo wop bum bum bum doo doo wop bum bum bum

Coda ⊕

repeat chorus to fade

doo doo wop bum bum bum sing it loud for the peo - ple say

I WAS MADE TO LOVE HER.

WORDS & MUSIC: STEVIE WONDER, HENRY COSBY, LULA MAE HARDAWAY AND SYLVIA MOY.

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Moderate

mf

I was born _ in 'Lil _ Rock, had a child-hood sweet - heart

we were al-ways hand in hand. I wore high - top shoes and shirt - tails, _

Su - zy was _ in pig - tails I knew I loved _ her e - ven then..

_ You know _ my pa-pa dis-ap-proved it, my ma-ma boo - hooded it,

F **Bbm7** **D♭** (E♭ Bass)

D♭ **E♭** **F** **F**

Bbm7 **D♭** (E♭ Bass) **D♭** **E♭** **F**

F **Bbm7** **D♭** (E♭ Bass)

but I told them time and time a - gain. Don't you know I ___

___ was made to love her, built my world all a - round her, yeah

Hey, Hey, Hey, 2. She's been All

through thick and thin, Our love just won't end, 'cause I love -

my ba - by, love my ba - by, Ah. D.C.

2. She's been my inspiration, showed appreciation, for the love I gave her through the years.
Like a sweet magnolia tree, my love blossoms tenderly, my life grew sweeter through the years.
I know that my baby loves me, my baby needs me, that's why we made it through the years.
I was made to love her, worship and adore her. Hey, hey, hey.
3. My baby loves me, my baby needs me, and I know I ain't going nowhere.
I was knee-high to a chicken, when that love-bug bit me, I had the fever with each passing year.
Oh, even if the mountain tumbles, if this whole world crumbles, by her side I'll still be standing there.
'Cause I was made to love her, I was made to live for her. Yeah, hey, hey, hey, ah.
4. I was made to love her, build my world all around her. Hey, hey, hey.
Oo baby, I was made to please her, you know Stevie ain't gonna leave her no, hey, hey, hey, oo wee baby.
My baby loves me, my baby needs me. Hey, hey, hey. (fade)

IF YOU REALLY LOVE ME.

WORDS & MUSIC: STEVIE WONDER AND SYREETA WRIGHT.

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Moderately

mf

Em Am7 Dm7 Em Am7 Dm7

If you real - ly love me, If you real - ly love me,

mp

Em Am7 Dm7 Em Am7 Dm7

If you real - ly love me won't you tell me. Then,

F C Dm7 C Em Ddim

Rubato

I won't have to be play - ing a - round. { You call my
I see the

Amaj7 E7-9 Amaj9 E7-9

name, oh, so sweet, To make your kiss in - com - plete, When your
 light of your smile, Call - ing me all the while, You are

Am7 Am Am7 D Fm C

mood is clear, you quick - ly change your ways. Then you say I'm un - true, what am
 say - ing, ba - by, it's time to go. First the feel - ing's all right, then it's

A7 D7 D11

I sup - posed to do, _____ be a fool who sits a - lone wait - ing for
 gone from sight, _____ so I'm tak - ing out this time to

G7 A Tempo G7 A Tempo D.S. and fade

1. you. _____ 2. say; _____

PASTIME PARADISE.

WORDS & MUSIC: STEVIE WONDER.

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Moderate

mp (Play 3 times)

The piano introduction is in 4/4 time, marked 'Moderate'. It features a melody in the right hand with eighth-note patterns and a bass line in the left hand. The melody is marked with accents (>) and a crescendo hairpin leading to the instruction '(Play 3 times)'.

Ab 4th fret Fm G7 Cm

The guitar part is in 4/4 time. Above the staff are four fretboard diagrams for the chords Ab (4th fret), Fm, G7, and Cm. The melody consists of eighth-note patterns.

They've been spend-ing most___ their lives_liv - ing in a pas - time par - a - dise._

mf

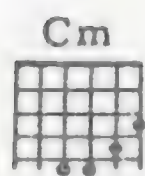
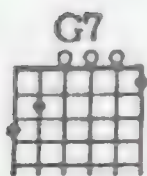
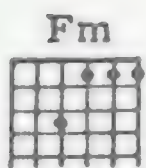
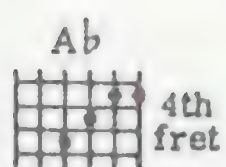
The piano accompaniment for the first vocal line is in 4/4 time. It features a melody in the right hand with eighth-note patterns and a bass line in the left hand. The melody is marked with a mezzo-forte (*mf*) dynamic.

Ab 4th fret Fm G7 Cm

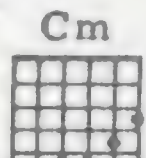
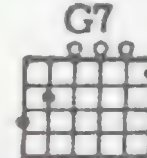
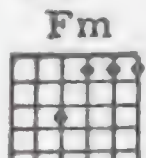
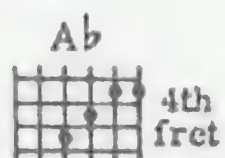
The guitar part is in 4/4 time. Above the staff are four fretboard diagrams for the chords Ab (4th fret), Fm, G7, and Cm. The melody consists of eighth-note patterns.

They've been spend-ing most___their lives___ liv-ing in a pas - time par - a - dise._

The piano accompaniment for the second vocal line is in 4/4 time. It features a melody in the right hand with eighth-note patterns and a bass line in the left hand.



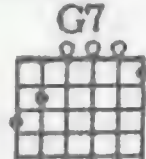
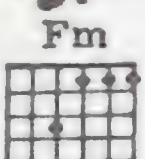
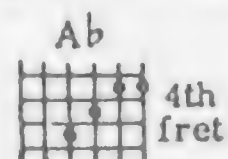
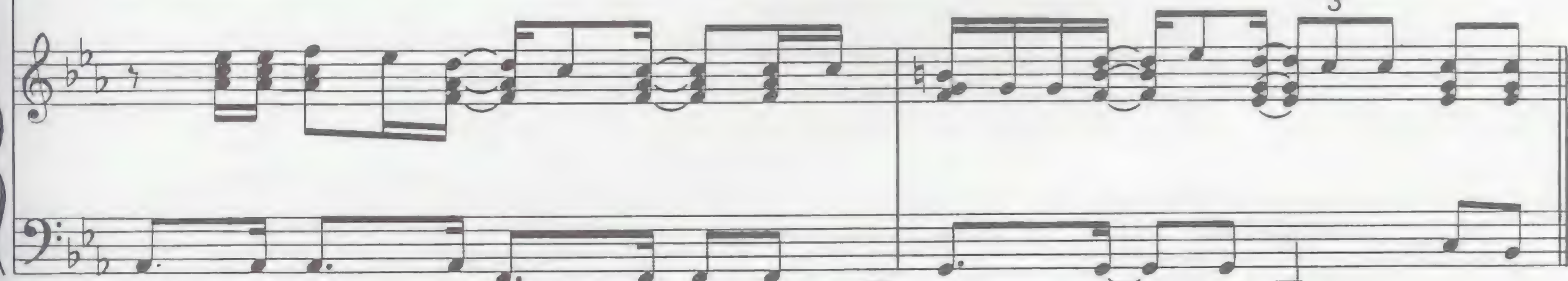
They've been wast - ing most _ their time _ glor-i - fy - ing days _ long gone be-hind._



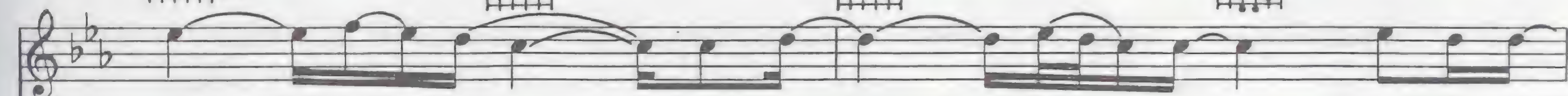
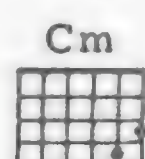
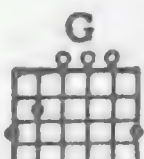
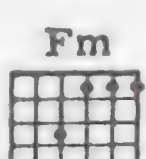
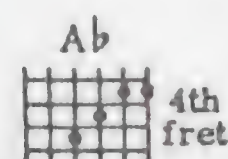
To Coda



They've been wast - ing most _ their days _ in re-membrance of ignorance! oldest praise. Tell me



who _ of them _ will come _ to _ be? _ How man -



y _ of _ them _ are you _ and _ me? _ Dis - si - pa -



Ab 4th fret Gm

tion, _____ race re-la- tions; _____ con - sol - a -

Ab 4th fret Gm

tion, _____ seg-re-ga - tion. _____ Dis - pen-sa-

Ab 4th fret Gm Fm G

tion, _____ is-o-la - tion, _____ ex-ploi-ta- tion, _____ mu-ti - la - tion. Mu - ta -

Ab 4th fret Gm Fm G

tion, _____ mis-cre-a - tion, _____ con-fir-ma - tion _____ to the e - vils of the world. _____

D.S. $\frac{\text{C}}{\text{C}}$
Last time,
D.S. $\frac{\text{C}}{\text{C}}$ al Coda

Coda Ab 4th fret Fm G7 Cm

We've been spend-ing too much of our lives liv-ing in a pas-time par - a - dise.

(Play 4 times)

Fm G7 Cm G Cm Fine

2. They've been spending most their lives
 Living in a future paradise
 They've been spending most their lives
 Living in a future paradise
 They've been looking in their minds
 For the day that sorrows lost from time
 They keep telling of the day
 When the Saviour of love will come to stay
 Tell me who of them will come to be
 How many of them are you and me
 Proclamation
 of Race Relations
 Consolation
 Integration
 Verification
 of Revelation
 Acclamation
 World Salvation
 Vibration
 Stimulation
 Confirmationto the peace of the world.
- They've been spending most their lives
 Living in a pastime paradise
 They've been spending most their lives
 Living in a pastime paradise
 They've been spending most their lives
 Living in a future paradise
 They've been spending most their lives
 Living in a future paradise.

NEVER DREAMED YOU'D LEAVE IN SUMMER.

WORDS & MUSIC: STEVIE WONDER AND SYREETA WRIGHT.

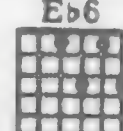
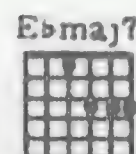
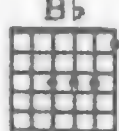
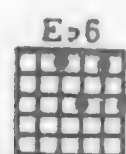
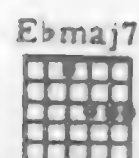
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Moderately

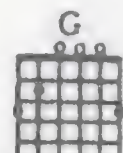
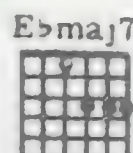
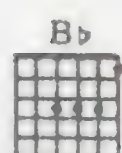


I Nev - er Dreamed
You said there would be

mf



You'd Leave In Sum-mer
one love in spring-time



I thought you'd go then come back home.
That is when you start ed to be cold.

Cm G7 Cm

I thought the cold _____ would leave _____ by _____ sum - mer, _____
 I Nev - er Dreamed _____ You'd Leave _____ In _____ Sum - mer, _____

A7 G7

but my qui - et nights will be _____ spent a -
 but _____ now I find my self _____ all a -

A7 F Eb A7 G7

1 2

- lone. - lone.

C F C

You said then you'd be _____ a - live in au - tumn _____

F C F

Then you said you'd be the one to see the way.

D Dm7 G7 Dm A7

No, no, no, no. I Nev-er Dreamed You'd Leave In

Dm Bb A7

Sum - mer But now I find my love has gone a -

Fdim Em7 C

- way. Why did-n't you stay

SIGNED, SEALED, DELIVERED I'M YOURS.

WORDS & MUSIC: STEVIE WONDER, SYREETA WRIGHT, LULU MAE HARDAWAY AND LEE GARRETT.

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Transposed
4#

Moderate

The musical score is written for piano and voice. It features a key signature of three sharps (F#, C#, G#) and a common time signature (C). The tempo is marked 'Moderate'. The score is divided into four systems, each with a vocal line and a piano accompaniment. Chord diagrams are provided for various chords: E, C#m, E7, A9, F#m7 (B Bass), and A. The lyrics are: 'Like a fool I went and stayed too long;—', 'Now I'm won - de-rin' if your love's still strong;— oo ba -', 'by, here I am — signed, sealed, de - liv - ered; I'm yours.—', 'Here I am', 'ba - by, you got my fu - ture in — your hand;—'. The score includes a first ending (1.) and a second ending (2.) for the piano part.

Like a fool I went and stayed — too long;—

Now I'm won - de-rin' if your love's still strong;— oo ba -

by, here I am — signed, sealed, de - liv - ered; I'm yours.—

Here I am

ba - by, you got my fu - ture in — your hand;—








Here I am ba - by;






you got my fu - ture in — your hands.





I've done a lot of fool - ish things, a that I real-ly did - n't mean, *To Coda* 






Hey, hey ba - by did - n't I, Oh, ba - by,





3. I'm yours. Oo wee ba-by, you set my soul — on fire, — that's




D.S. al Coda

why I know — you're my one and on - ly de - sire; — oo ba -

Coda

 I could be a bro - ken man, but here I am —

— with your fu - ture, got your fu - ture, babe;
 






 Here I am — ba - by. —





 Here I am — ba by. —
 repeat and fade

2. Then that time I went and said goodbye
Now I'm back and not ashamed to cry, oo baby, here I am
Signed, sealed, delivered, I'm yours.
3. Seen a lot of things in this old world
When I touched them they did nothing girl, oo baby, here I am
Signed, sealed, delivered, I'm yours.

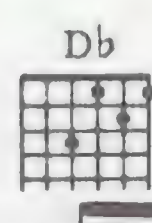
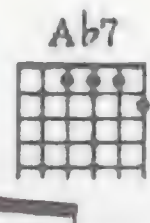
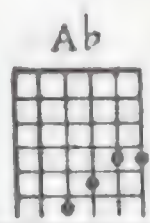
HEAVEN HELP US ALL.

WORDS & MUSIC: RONALD MILLER

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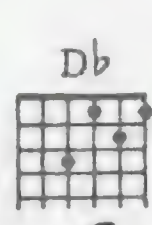
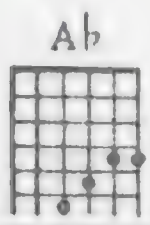
Moderately

The first system of music consists of a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, and then a whole note G4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.



Heav - en help the child who nev - er had a home.

The second system continues the vocal and piano parts. The vocal line has a half note G4, followed by a half note F#4, and then a whole note G4. The piano accompaniment continues with its characteristic eighth-note bass line and chords.



Heav - en help the girl who walks the streets a - lone.

The third system concludes the vocal and piano parts. The vocal line has a half note G4, followed by a half note F#4, and then a whole note G4. The piano accompaniment continues with its characteristic eighth-note bass line and chords.







Heav - en help the ros - es if the bombs be - gin to fall. Heav - en help us




all. Heav - en help the black man if he





strug - gles one more day. Heav - en help the white man if he






turns his back a - way. Heav - en help the man who kicks the man who has to crawl.









Heav- en help us all; Heav - en help us all; —











Heav - en help us all, — Help us all. — Heav - en help us, Lord —








— hear our call — when we call. — Oh ——— yeah,







Heav-en help the boy — who won't reach twenty - one. — Heav-en help the man who

gave that boy a gun. Heav-en help the peo-ple with their backs a- gainst the wall.

Lord,— Heav-en help us all; heaven help us all. —

Heaven help us all. —

Heav - en help us all. — Help us all; — heaven help us; Lord,—

The musical score is written in D major (two sharps) and 4/4 time. It consists of a vocal melody line and a piano accompaniment. The piano part includes a bass line and a right-hand accompaniment. Chords are indicated by guitar chord diagrams above the staff. The lyrics are: 'gave that boy a gun. Heav-en help the peo-ple with their backs a- gainst the wall. Lord,— Heav-en help us all; heaven help us all. — Heaven help us all. — Heav - en help us all. — Help us all; — heaven help us; Lord,—'. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano accompaniment includes a bass line and a right-hand accompaniment. Chords are indicated by guitar chord diagrams above the staff.

Chords indicated in the score:

- D
- A
- A7
- D
- E7
- D
- A
- (A Bass) D
- A
- (A Bass) D
- A
- Bm7
- A7
- D
- E7
- A
- Bm
- A
- Bm

Hear our call. When we call help us

all.

(Spoken) Now I lay me down before I go to sleep in

a troubled world, I pray the Lord to keep, keep hatred from the mighty and the mighty from the

small. Heaven help us (Sung:) All Oh, oh, oh, yeah heav-en help us all.

Chords: C#7, F#m, F#m7, B7, E7, A, (A Bass) D, A, (A Bass) D, A, (A Bass) D, E7, D, A, Bm7, D.S. and fade D, A7.

HIGHER GROUND.

WORDS & MUSIC: STEVIE WONDER.

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Moderate rock

mf

Peo - ple, — keep on learn-in! —
Teach - ers, — keep on teach-in! —

mf

Sol - diers, — keep on war-rin! World, —
Preach - ers, — keep on preach-in! World, —

keep on turn - in', 'cause it won't be — too
keep on turn - in', 'cause it won't be — too

long. long. Oh no

Pow- ers, — keep on ly- in' while your
 Lov- ers, — keep on lov- in'. — Be -

peo - ple — keep on dy - in'. World,
 - liev - ers, — keep on be - liev-in'. Sleep -

ers, — keep on turn- in' 'cause it won't be too
 just stop sleep-in' 'cause it won't be too

long. long. Oh no I'm I'm

Chord diagrams: Eb, Gb, Ab, Eb, Eb7 (+9), Eb, Gb, Ab, Eb, Gb, Ab, Eb, Gb, Ab, Eb, Eb, Gb, Ab, Eb, F, Ab, F, G, Ab, Db7, Eb, Gb, Ab, Eb, Eb7 (+9), Eb, Gb, Ab, Eb

Chorus:

so darn glad that he let me try it a - gain, 'cause my last time on earth I lived a whole world of sin. I'm so glad that I know more than I knew then; gon-na keep - on try - in' till I reach the my High- est Ground.

Whew! (2nd verse only) till

1. I reach my High- est Ground Oh no 2. No-one's 3. Till

Repeat and fade

Additional Lyrics: (Repeat last 4 bars as written- sing additional lyrics below)

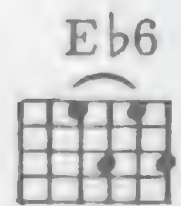
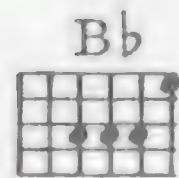
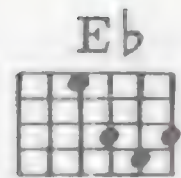
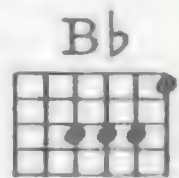
Don't you let nobody bring you down. They'll sho' nuff try.
God is gonna show you Higher Ground. He's the only friend you have around.

WE CAN WORK IT OUT.

WORDS & MUSIC: JOHN LENNON AND PAUL McCARTNEY.

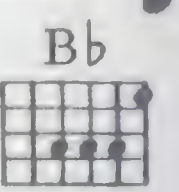
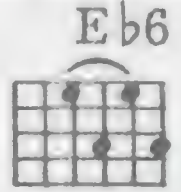
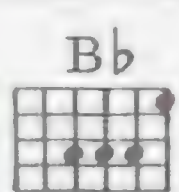
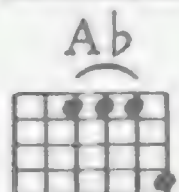
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Moderato



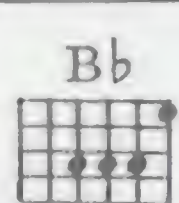
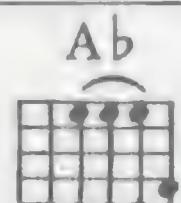
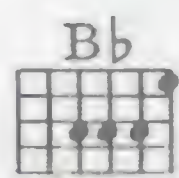
Try to see it my way,
Think of what you're say - ing,
Try to see it my way,

do I have to keep — on talk-ing
you can get it wrong — and still you
on- ly time will tell — if I am



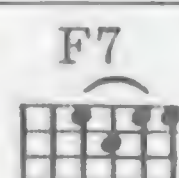
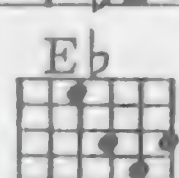
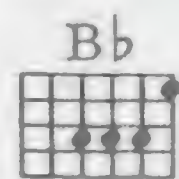
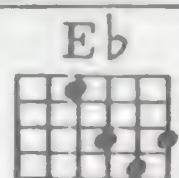
till I can't go on? —
think that it's al - right, —
right or I am wrong. —

While you see it your way,
Think of what I'm say - ing,
While you see it your way,



run the risk of know — ing that our
we can work it out — and get it
there's a chance that we — may fall a -

love may soon be gone. —
straight, or say good-night. —
part be - fore too long. —



We can work it out, —

We can work it out. —

To Coda ⊕

Gm Gm7 Eb D7

Life is ve-ry short, — and there's no time — for fus-sing and

Gm Gm7 Ebmaj7 Gm Gm

fight-ing, my friend. I have al - ways thought

Gm Gm7 Eb D7

that it's a crime, So I will

Gm Gm7 Ebmaj7 Gm

ask you once a - gain.

D. S. al Coda

Bb Eb Bb

⊕ CODA

KNOCKS ME OFF MY FEET.

WORDS & MUSIC: STEVIE WONDER.

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INTRO - Rubato



mp



Moderately (with a beat)

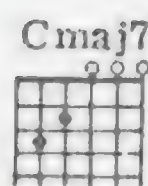
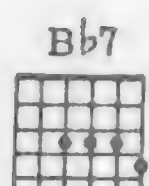
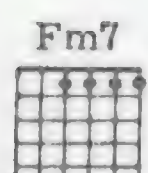


I see us in — the park —

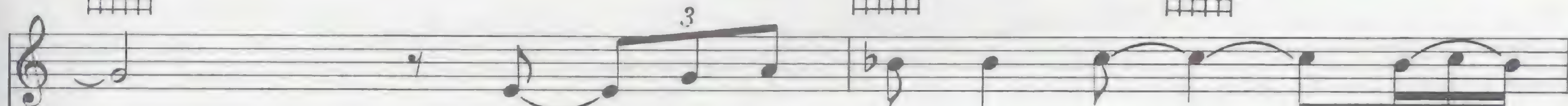
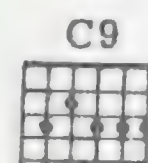
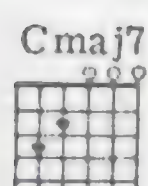


Cmaj7 Gm7 C9

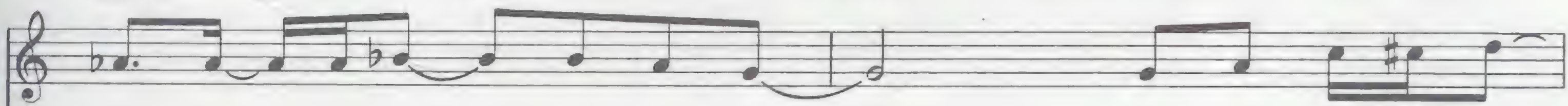
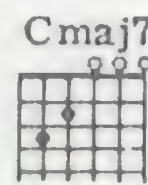
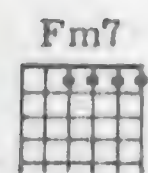
stroll - ing the sum - mer days of
un - der a lov - er's tree that's



im - ag - in - ings___ in my head,___ and words___ from___ our hearts,___
 seen through___ the eyes___ of my mind.___ And I reach out for___ the part___

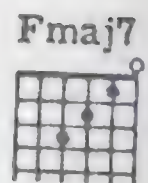
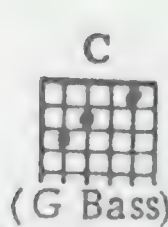
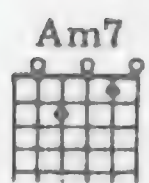
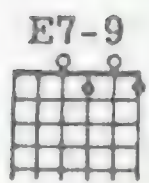
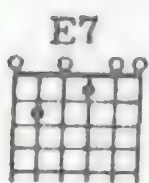
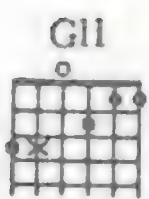


— told___ on - ly to the winds___ felt___
 — of___ me that lives in you___ that___



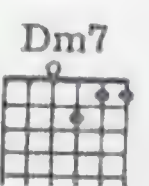
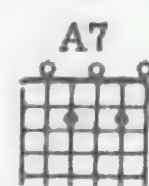
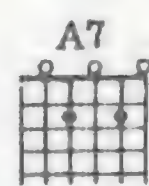
ev - en___ with - out___ be - ing said. ___ } I don't want to bore -
 on - ly___ our two___ hearts can find. ___ }





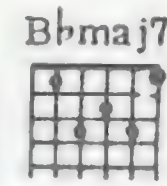
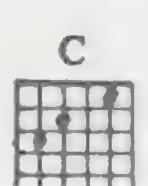
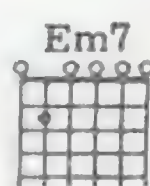
_____ you _____ with _____ my trou - ble, _____

The first system of the musical score consists of a vocal line on a single treble staff and a piano accompaniment on grand staves (treble and bass). The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, a half note G4, and a quarter note F#4. The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex melody in the right hand, including chords and single notes.



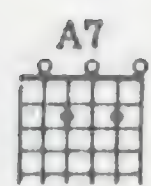
but there's some-thing 'bout your love _____ that makes me weak _____ and

The second system continues the musical score. The vocal line starts with a half note Bb4, followed by a quarter note A4, a quarter note G4, a half note F#4, a quarter note E4, a quarter note D4, a half note C4, and a quarter note Bb3. The piano accompaniment continues with a similar pattern of eighth-note bass and a more complex right-hand melody.

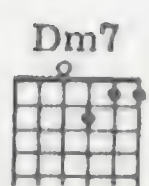
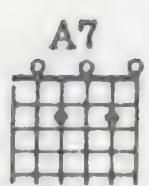


knocks me off _____ my feet. _____ There's some-thing 'bout your love _____ that

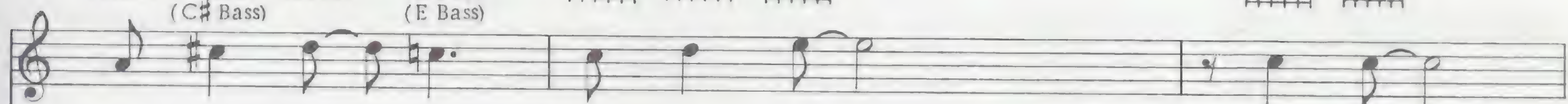
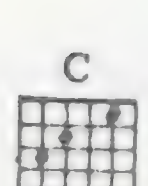
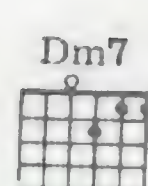
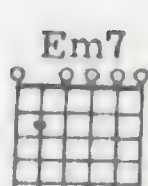
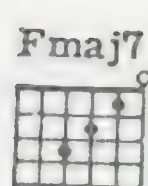
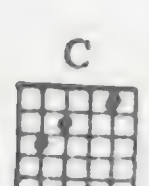
The third system of the musical score. The vocal line begins with a half note Bb4, followed by a quarter note A4, a quarter note G4, a half note F#4, a quarter note E4, a quarter note D4, a half note C4, and a quarter note Bb3. The piano accompaniment continues with a similar pattern of eighth-note bass and a more complex right-hand melody.



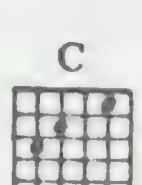
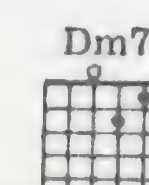
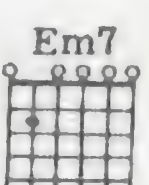
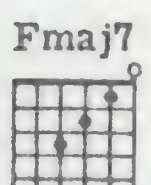
(C# Bass)



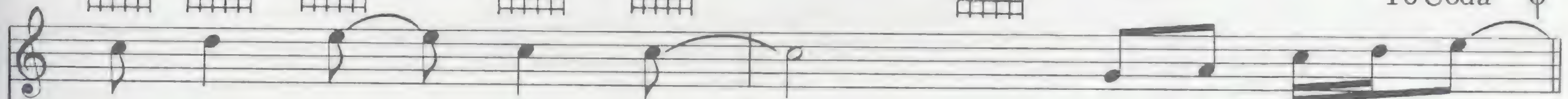
(E Bass)



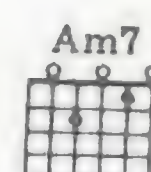
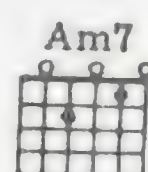
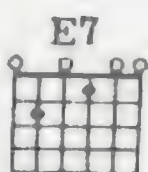
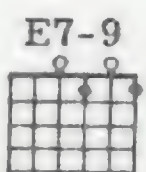
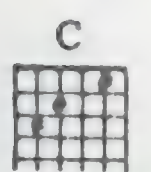
makes me weak___ and knocks me off___ my feet;___



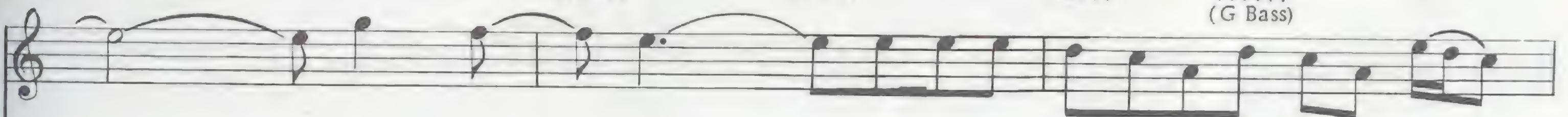
To Coda



knocks me off___ my feet.____ I don't want to bore___



(G Bass)



___ you with___ it,___ oh but I love you, I love you, I love___



you. I don't want to bore _____ you with _____ it, _____ oh, but I

Fmaj7 G11 C E7-9 E7

love you, I love you, I love _____ you more and more. _____

Am7 (G Bass) Fmaj7 F (Eb Bass) F (D Bass) D11

D.S. al Coda

We lay be-neath the stars, -

G11

Coda

_____ you with _____ it, _____ but I

C E7-9 E7

love you, I love you, I love _____ you. I don't want to bore _____

Am7 (G Bass) Fmaj7 G11 Repeat ad lib. and fade...

UPTIGHT (EVERYTHING'S ALRIGHT). 16

WORDS & MUSIC: STEVIE WONDER, SYLVIA MOY AND HENRY COSBY.

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Moderately Bright

Chord diagrams: D, C (D Bass), G, D

Ba - by, ev - 'ry - thing is all right, up - tight, out —
Ba - by, ev - 'ry - thing is all right, up - tight, out —

Chord diagrams: G (D Bass), D, C (D Bass)

— of sight. — I'm a poorman's son — from a - cross the rail-road tracks, — the
— of sight. — I'm a pearl of a girl, — I guess that's what you might say, — I
No one — is better than I, —

Chord diagrams: D, C (D Bass), D

on - ly shirt I own is hang - in' on — my back, but I'm — the en - vy of ev - 'ry
guess her folks — brought her up that way; the right side of the tracks, she was
I know I'm — just an - av - er - age — guy, no - foot - ball he - ro or

2nd time 'D. S.

sin - gle guy since I'm the ap - ple of my girl's eye when we
born and raised in a great big old house full of but - lers and maids. She says
smooth Don Juan; got emp - ty pock - ets, you see I'm a poor man's son

go out step - ping on the town. For a while my money's low and my suit's -
give her the things that money can buy but I'll nev - er, nev - er nev - er make my

out of style, but it's all right if my clothes are - n't new; out
ba - by cry, and it's all right; what I can't do, out

of sight be - cause my heart is true; she says ba - by ev - ry - thing is all right,
of sight be - cause my heart is true; she says ba - by ev - ry - thing is all right,

up tight, — out — of sight; ba - by, ev-
up tight, — clean out of sight; ba - by, ev-

'ry - thing is all right, up - tight, clean — out of sight. —
'ry - thing is all right, up - tight, clean — out of sight. —

to Coda ⊕

D.S. al Coda ⊕

3 times

Repeat and Fade

Ba - by, ev - 'ry - thing is all right, up - tight, way — out of sight.

Coda ⊕

(D Bass) C (D Bass) G (D Bass) D

C (D Bass) G (D Bass) D C (D Bass) G (D Bass)

D C (D Bass) G (D Bass) D C (D Bass) G (D Bass)

BOOGIE ON REGGAE WOMAN.

WORDS & MUSIC: STEVIE WONDER.

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Moderately Slow

Ab Gb Db Ab Gb Db B Gb

(Ab Bass) (Ab Bass) (Ab Bass) (Ab Bass) (Db Bass) (Db Bass)

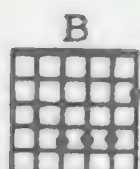
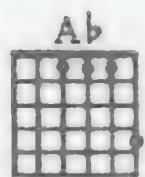
I like to see you boo - gie right a - cross the floor
I'd like to see both of us fall deep - ly in love

Db Bb Eb

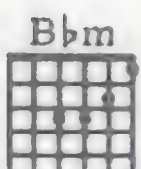
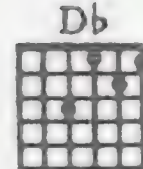
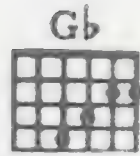
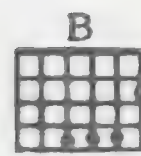
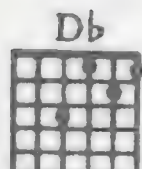
I like to do it to you til you hol - ler for more
I'd like to see you and me un - der the stars a - bove

Ab Gb Db Ab Gb Db (Ab Bass) (Ab Bass)

2nd time Yes I would I like to Reg - gae
I'd like to see both of us

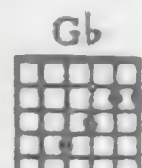
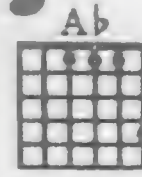
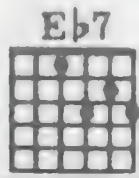
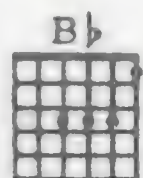


(Ab Bass)



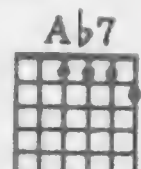
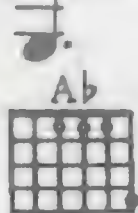
(Db Bass)

but you dance too fast for me, —
fall — deep-ly in love, —

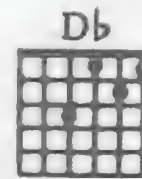
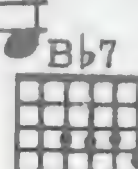


(Ab Bass)

I'd like to make — love to you so you can make me scream. —
I'd like to see — you in the raw un-der the stars a - bove. —

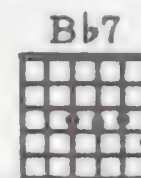
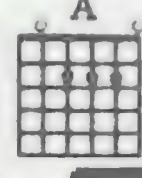
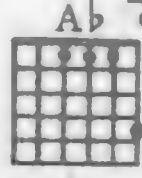
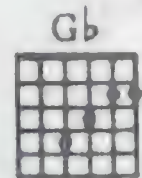


(Gb Bass)



Boog-ie on Reg - gae wo - man —
So boog-ie on Reg - gae wo - man —

What is wrong — with me? —
What is wrong — with you? —



Boog - ie on Reg - gae wo - man, —
Boog - ie on Reg - gae wo - man, —









Ba - by can't you see. —
 What you try - 'n to do. —

2. 








Boog - ie on Reg - gae
 Boog - ie on Reg - gae





wo-man — What is wrong — with you? —
 wo-man — Let me do it to you. —







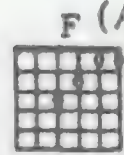
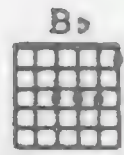
Boog-ie on Reg - gae wo-man — repeat and fade
 What you try - 'n to do? —

BLAME IT ON THE SUN.

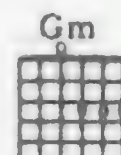
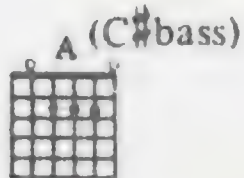
WORDS & MUSIC: STEVIE WONDER AND SYREETA WRIGHT.

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Slowly

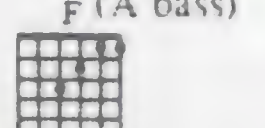
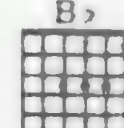
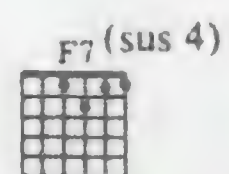
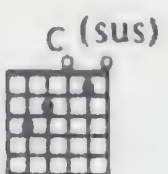


Where_ has my love_ gone?_
Who_ poured the love_ out?_



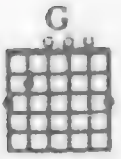

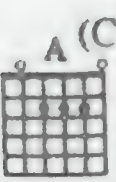

How_ can I go_ on?_
What_ made this bit ter doubt?_

It seems_ dear love_
Is peace_ not here_



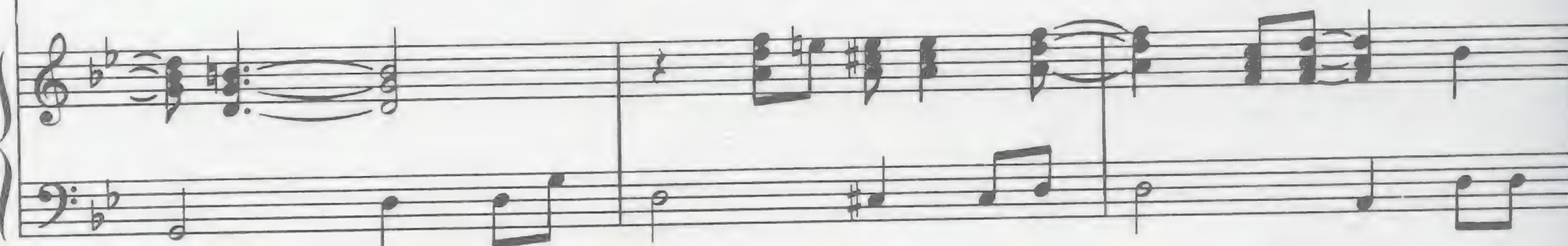
_ has gone a - way._
_ for me to - see?_




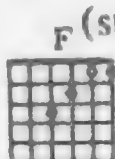

Where_ is my spi -
Wish_ I could tell_

- rit? _____
 - you _____

I'm _____ no-where near _____ it. _____
 what _____ I am feel _____ ing. _____








 (tacet)

Oh, yes _____ my love _____ has gone a - stray _____
 But words _____ won't come _____ for me to _____ speak _____

But I'll Blame It On The
 But I'll Blame It On The



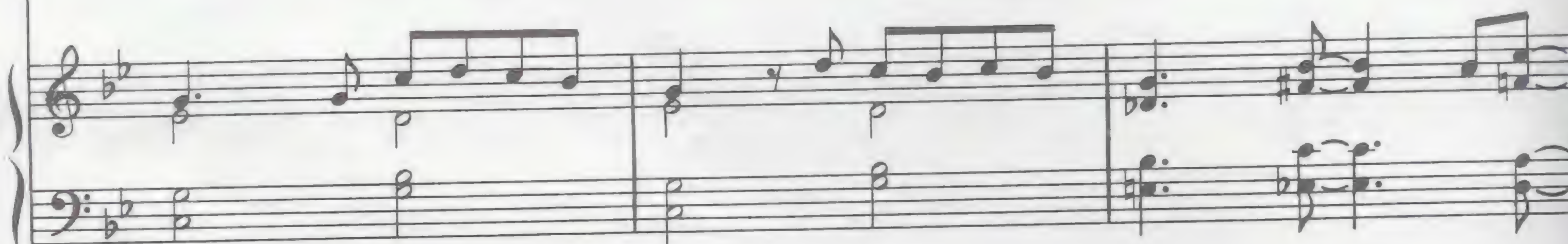
Chorus















Sun, the sun that did - n't shine. I'll blame it on the wind and _____ the trees. _____
 Sun, that did - n't fill the sky. I'll blame it on the birds and _____ the trees. _____





— I'll blame it on the time that nev - er was e - nough. I'll blame it on the
 — I'll blame it on the day that end - ed once too soon. I'll blame it on the













tide and_ the sea _____ but my heart _____ blames. it _____ on _____
 nights that could not be _____ but my heart _____ blames. it _____ on _____













me _____ me. _____

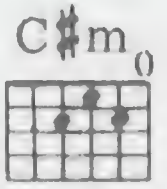


I AIN'T GONNA STAND FOR IT.

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Moderately



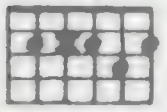
1. Don't wan-na be - lieve what they're tell - in' me;
2. (See additional lyrics)

mf



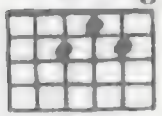
that some - bod - y's been pick - in' in my cher - ry

Bm7/E



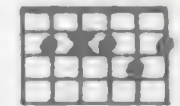
tree. _____ Don't wan - na mis -

C#m₀



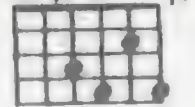
trust no - bod - y by mis - take,

Bm7/E

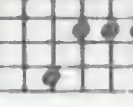


but I hear tell some - one's been dig - gin' 'round in my cake.

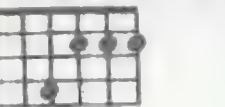
C#7/E#



F#m

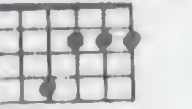


F#m/E#

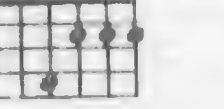


And I ain't gon - na stand for it, ba - by.

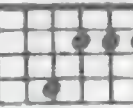
F#m/E



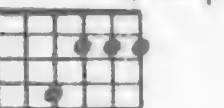
F#m/D#



F#m



F#m/E#



And I ain't gon - na stand for it, ba - by.






And I ain't gon - na stand — for it, ba-by.





Nah. —





And I ain't gon - na stand — for it, ba-by.






And I ain't gon - na stand — for it, ba-by.

F#m/E F#m/D# F#m F#m/E#

I ain't gon - na stand for it, ba - by.

F#m/E F#m/D# D6

Nah...

E6

Nah...

1. Bm7/E 2. Bm7/E A

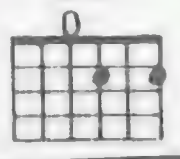
Oh

C#m₀



my my my my my my

D6



oh my my my my my

Bm7/E



oh

A



my my my my my

C#m  D6 

my _____ oh _____



Bm7/E  C#7/E#  D.S. and Fade

— my my my my my. _____ No, I



2nd Verse: Don't wanna believe what somebody said,
 But somebody said somebody's shoes was under my bed.
 Don't wanna 'cause nobody no bodily harm,
 But somebody's been rubbin' on my good luck charm.
 And I ain't gonna stand...

MASTER BLASTER (JAMMIN').

WORDS & MUSIC: STEVIE WONDER.

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Moderately Bright ♩ = 120

Piano introduction in 12/8 time, marked *mp*. The melody is in the right hand, and the bass line is in the left hand. The key signature is one sharp (F#).

Piano introduction in 12/8 time, marked *mp*. The melody is in the right hand, and the bass line is in the left hand. The key signature is one sharp (F#).

Vocal melody with guitar chords Bm, A, and G. The melody is in the right hand, and the bass line is in the left hand. The key signature is one sharp (F#).

1.2. (Instr. only)
3. Ev- 'ry - one's feel - ing pret - ty; — it's — hot - ter than Ju -
4.5.6.7.8. (see additional lyrics)

Piano accompaniment for the first vocal line, marked *p* and *mp*. The melody is in the right hand, and the bass line is in the left hand. The key signature is one sharp (F#).

Vocal melody with guitar chords F# and E. The melody is in the right hand, and the bass line is in the left hand. The key signature is one sharp (F#).

- ly; — though — the world's full of prob - lems, — they could - n't

Piano accompaniment for the second vocal line. The melody is in the right hand, and the bass line is in the left hand. The key signature is one sharp (F#).

1. 2. 3. 5. 7.

Bm

A

touch us e - ven if they tried.

4. 6. 8. Bm

A

cor- ner at the end of the block. Did - n't know

mf

Chorus:

Bm

F#7

you would be jam-min' un - til the break of
(Background:) We're in the mid - dle of the mak - in's of the mas-ter blast - er
(begin 5th time)

1. 3. 4. 5. 7. 8. etc. (vocal ad lib and fade)

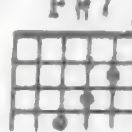
E7

F#7

dawn, —
jam - min'.


I'll bet you no - bod - y ev - er told you that
2. you would be
6. we're —

2. F#7



NC

jam-min', and jam-min', and jam-min' jam on._____

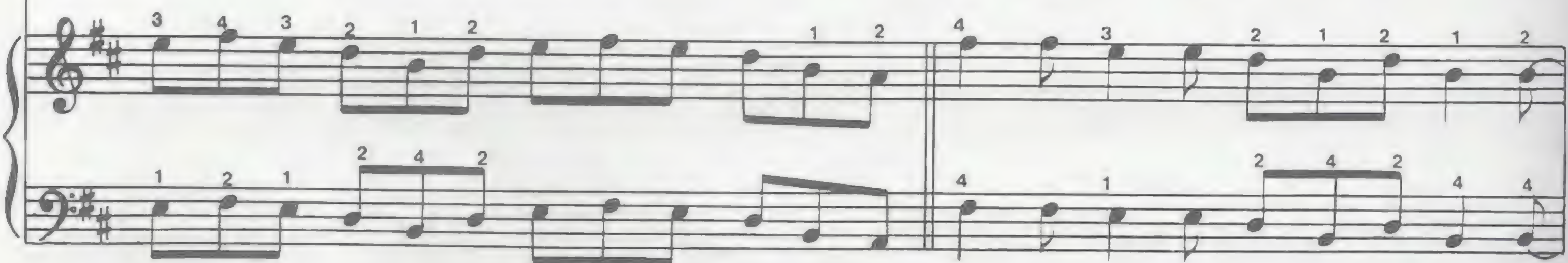



D.S.

6. F#7

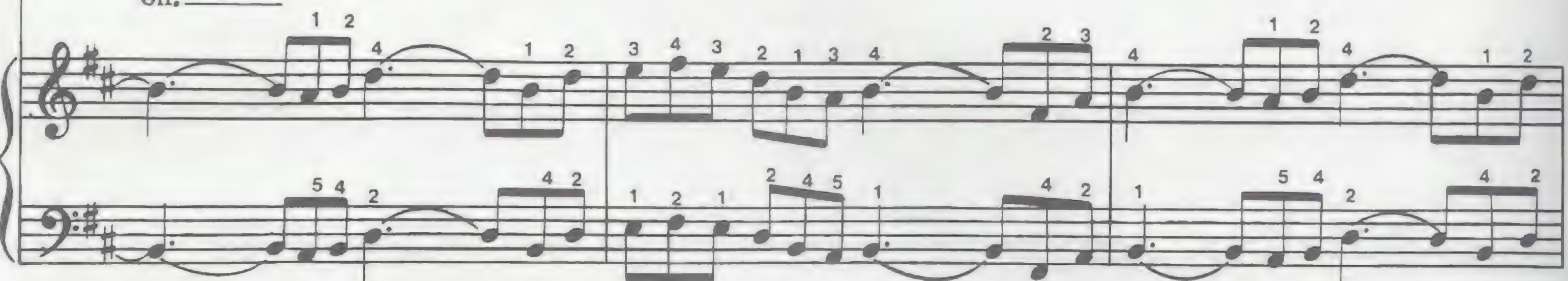


jam - min', jam-min', jam-min', jam-min'



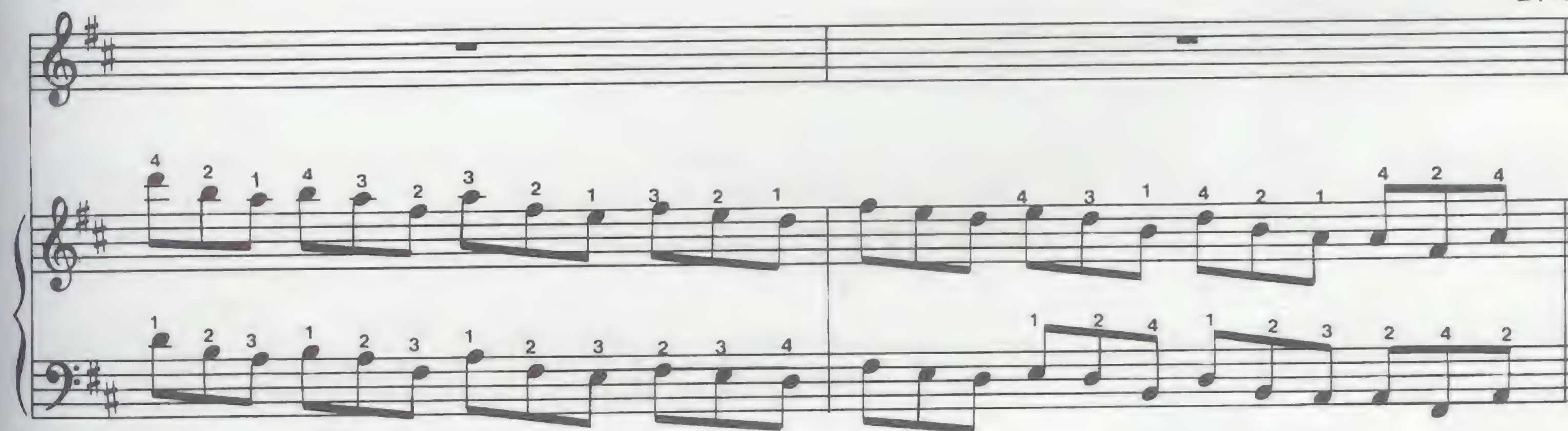
NC

on._____





D.C.



Verse 4:

From the park I hear rhythms;
Marley's hot on the box;
Tonight there will be a party
On the corner, at the end of the block.
Didn't know ... (*To Chorus:*)

Verse 5:

They want us to join their fighting,
But our answer today
Is to let all our worries,
Like the breeze, through our fingers, slip away.

Verse 6:

Peace has come to Zimbabwe;
Third world's right on the one;
Now's the time for celebration,
'Cause we've only just begun.
Didn't know ... (*To Chorus:*)

Verse 7:

You ask me am I happy;
Well, as matter of fact,
I can say that I'm ecstatic,
'Cause we all just made a pact.

Verse 8:

We've agreed to get together;
Joined as children in Jah.
When you're moving in the positive,
Your destination is the brightest star.
Didn't know ... (*To Chorus:*)

Chorus: (vocal ad lib)

Oh, oh, oh, oh, oh, you
(We're in the middle of the makin's
Of the master blaster jammin').
Would be jammin' until the break of dawn.
Don't you stop the music, oh no.
(We're in the middle of the makin's
Of the master blaster jammin').
(Repeat background)
Oh, oh, oh, you
(We're in the middle of the makin's
Of the master blaster jammin').
Would be jammin' until the break of dawn.
I bet you if someone approached you yesterday
To tell you that you would be jammin'
You would not believe it because
You never thought that you would be jammin'.
Oh, oh, oh, oh,
(We're in the middle of the makin's
Of the master blaster jammin').
Jammin' til the break of dawn.
Oh, oh, oh, you may as well believe
What you're feeling because you feel your body jammin'.
Oh, oh, you would be jammin' until the break of dawn.
(We're in the middle of the makin's
Of the master blaster jammin').
(Repeat background)

DO LIKE YOU.

WORDS & MUSIC: STEVIE WONDER.

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Moderately

Play 5 times
(L.H.: 3rd, 4th, and 5th time only)

The piano introduction consists of two systems of music. The first system is marked *mf* and includes a dynamic marking. The second system continues the melodic and harmonic development. The left hand features a continuous eighth-note bass line, indicated by the instruction '8va bassa throughout'.

8va bassa throughout

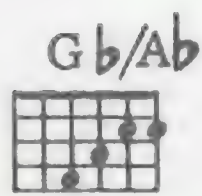
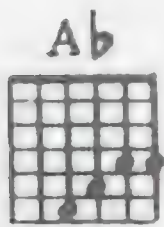
This system of piano accompaniment corresponds to the first vocal line. It features a steady eighth-note bass line in the left hand and a more active melody in the right hand, primarily using eighth and sixteenth notes.

This system of piano accompaniment corresponds to the second vocal line. It includes guitar chord diagrams for *G^b/A^b*, *A^b*, and *G^b/A^b* above the staff. The piano accompaniment continues with the same rhythmic patterns as the previous system.

This system contains the vocal line with lyrics. The lyrics are: "1. Since age one, Kei - ta knew he had the". Above the staff, guitar chord diagrams for *A^b*, *G^b/A^b*, and *A^b* are provided. The melody includes triplet markings over the notes "one," and "Knew".

This system of piano accompaniment corresponds to the final vocal line. It includes a dynamic marking of *mf*. The piano accompaniment continues with the same rhythmic patterns as the previous system.

(continue 8va bassa to end)

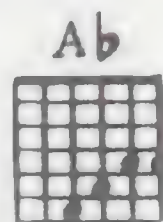
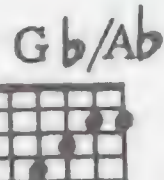
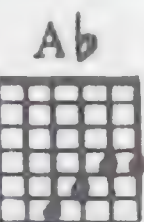


an

swer,

and it

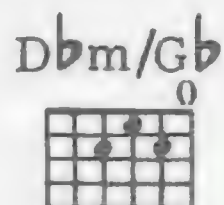
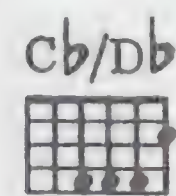
was



that some-day he'd be a danc

er.

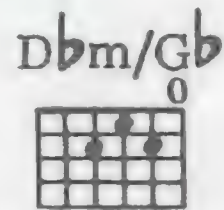
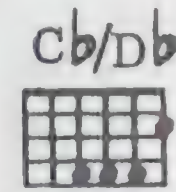
And with



help

from his sis,

sure - ly



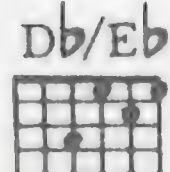
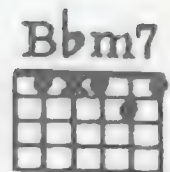
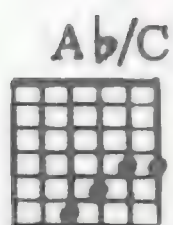
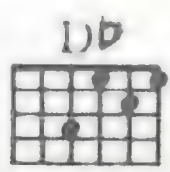
that

boy

would not

miss

from be - ing



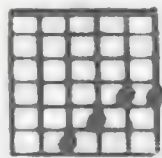
the bad - dest danc - er in the whole neigh - bor - hood.

1.3.

G \flat /Ab



Ab



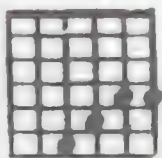
2.4.

G \flat /Ab



2. Late at
4. When they

Ab

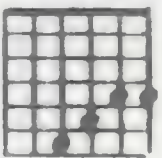


G \flat /Ab



Show me how to

Ab

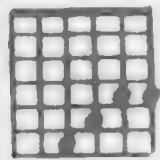


G \flat /Ab

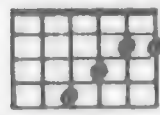


do like you. Show me how to do it.

Ab

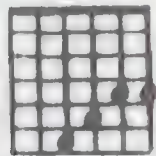


Gb/Ab

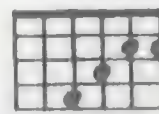


Show__ me how__ to__

Ab

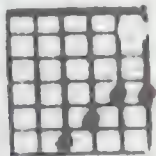


Gb/Ab

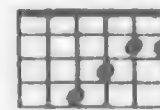


do like__ you.___ Show__ me how to do__ it.

Ab

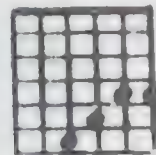


Gb/Ab

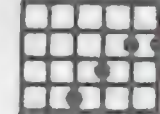


Show__ me how__ to__

Ab



Gb/Ab



do like__ you.___ Show__ me how to do__ it.

Ab

Gb/Ab

Show — me how — to —

Ab

To Coda

N.C.

do like — you. —

Gb/Ab

Ab

Gb/Ab

Ab

D.S. al Coda

3 — %

3. Once at

Coda N.C.

2nd Verse: Late at night when he was supposed to be sleeping,
 You could hear the pitter patter of feet creeping
 To where music would play.
 To his sister he would say,
 Before his father said, "Hey boy,
 Get right back in that bed."
 Show me...

3rd Verse: Once at school they put on a talent contest
 To find out who could really boogie the best.
 But his mama said, "No,
 Keita's much too young to go."
 But his sister said, "Please, let him go
 So the world can see."

4th Verse: When they saw him they said he must be crazy.
 "Look at him, he ain't nothing but a baby."
 But soon as he began
 You knew the contest he would win,
 Because everyone in the audience
 Began to cheer.
 Show me...

ROCKET LOVE.

WORDS & MUSIC: STEVIE WONDER.

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Moderately

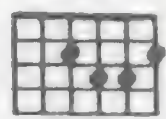
mf

G#m G#m(+5) G#m6 G#m(+5)

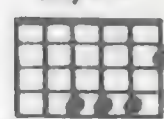
G#m G#m(+5) G#m6 G#m(+5) C#m7(add6)

Doo doo doo_ doo doo doo_

E9(#11)



B/A



doo doo doo—

doo doo doo—

G#m9



C#m7(add6)



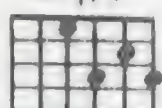
doo doo doo—

doo doo doo—

D#7 sus



D#7



G#m



G#m(+5)



G#m6



G#m(+5)

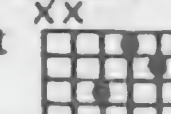


doo doo doo—

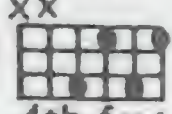
G#m



G#m(+5)



G#m6



G#m(+5)



G#m



G#m(+5)



G#m6



G#m(+5)



I longed for you since I was born, a







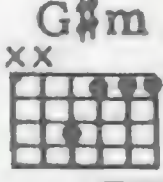
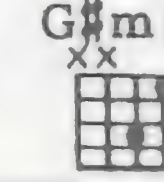
wom - an sen - si - tive_ and warm, and that you were.

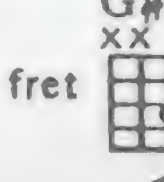




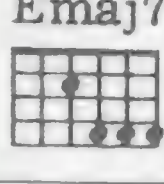


With pride and strength_ no one_ would test, but

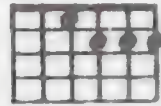



yet have fem - i - nine_ fi - nesse_ and so much more.



You took me rid - ing in your rock - et, gave_ me a star; but at a

D#m7 -5

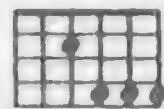


half a mile from heav-en, - you_ dropped me back down to this cold, — cold world. —

G#7sus

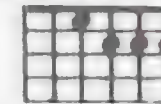


Emaj7



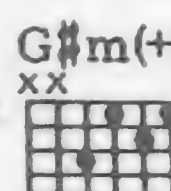
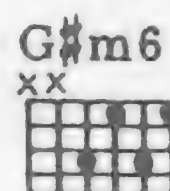
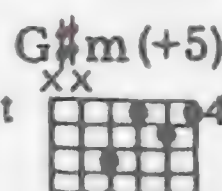
You took me rid - ing in your rock - et, gave_ me a star; but at a

D#m7 -5



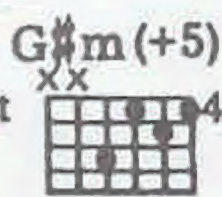
half a mile from heav-en, - you_ dropped me back down to this cold, — cold world. —

1. G#sus





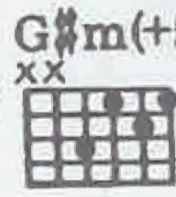
G#m



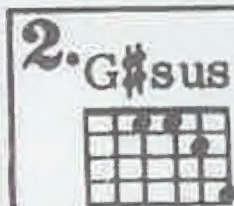
G#m(+5)



G#m6



G#m(+5)



2. G#sus

2. A

C#m7(add6)



E9(#11)



B/A



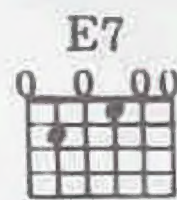
G#m9



C#m7(add6)



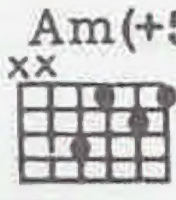
D#7



E7



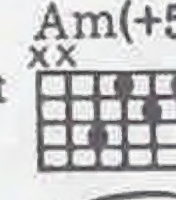
Am



Am(+5)



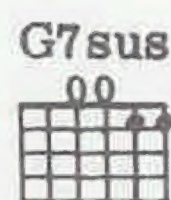
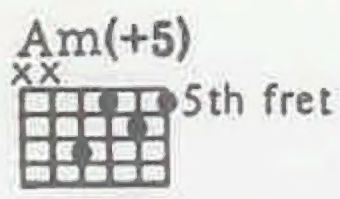
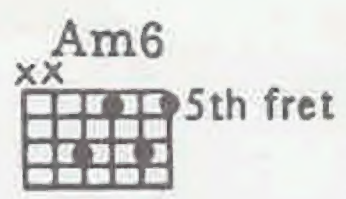
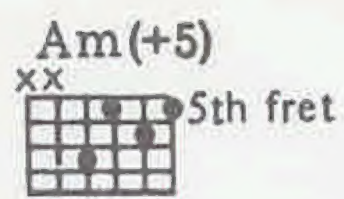
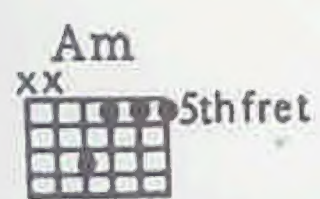
Am6



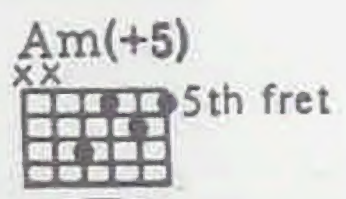
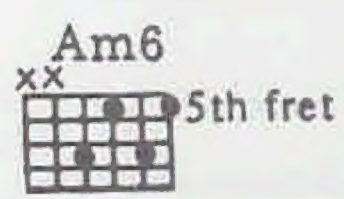
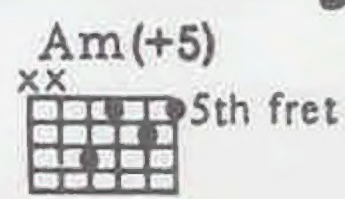
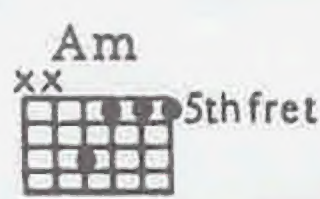
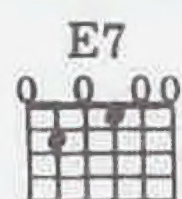
Am(+5)

3. The

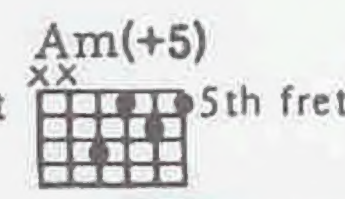
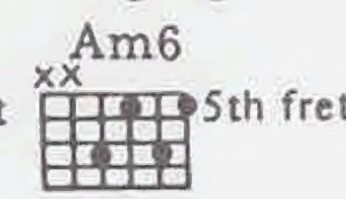
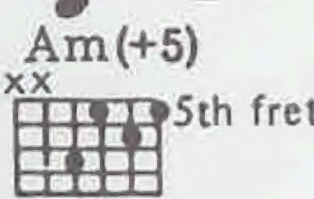
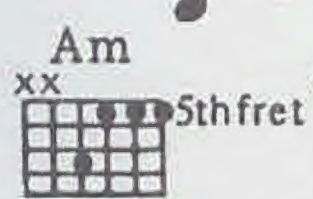
pas - sion burn - ing in_ your heart_ would



make hell's fire_ seem like_ a spark._ Where did_ it go?_



Just why that you_ would o - ver - night_ turn



love to stone_ as cold_ as ice,_ I'll nev - er know._



But you_ took me rid - ing in your rock - et, gave_ me a star; but at a

half a mile from heav - en, — you — dropped me back down to this

Em7-5

A7sus

Repeat and fade

cold, — cold world. — You took me

2nd Verse: A female Shakespeare of your time
 With looks to blow Picasso's mind,
 You were the best.
 Your body moved with grace and song
 Like symphonies by Bach or Brahms,
 Nevertheless. Oh, oh,
 You took me...

A carefully chosen selection of songs from Stevie Wonder's albums
Inner Visions, Talking Book, Songs In The Key Of Life and Hotter Than July,
plus some of his most successful early songs.

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ANOTHER STAR
BLAME IT ON THE SUN
BOOGIE ON REGGAE WOMAN
DO LIKE YOU
DON'T YOU WORRY 'BOUT A THING
FOR ONCE IN MY LIFE
GOLDEN LADY
HEAVEN HELP US ALL
HE'S MISSTRA KNOW-IT-ALL
HIGHER GROUND
I AIN'T GONNA STAND FOR IT
I BELIEVE (WHEN I FALL IN LOVE)
I WAS MADE TO LOVE HER
I WISH
IF YOU REALLY LOVE ME
ISN'T SHE LOVELY

KNOCKS ME OFF MY FEET
LIVING FOR THE CITY
MASTER BLASTER (JAMMIN')
MY CHERIE AMOUR
NEVER DREAMED YOU'D LEAVE IN SUMMER
PASTIME PARADISE
ROCKET LOVE
SIGNED, SEALED, DELIVERED, I'M YOURS
SIR DUKE
SUPERSTITION
SUPERWOMAN
UPTIGHT
WE CAN WORK IT OUT
YOU ARE THE SUNSHINE OF MY LIFE
YOU'VE GOT IT BAD GIRL
YOU HAVEN'T DONE NOTHIN'

Order No. AM959508

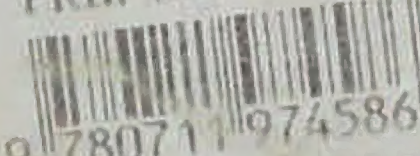
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